

The **ETUDE**

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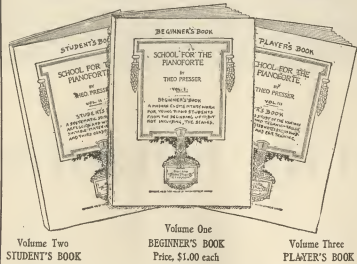
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THE ETUDE

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The Jazzomaniac and Her Victim

"Why have the words Jazz and Jagg the same meaning?" asks the humorist.

"Because they are both an irregular, jerky movement from bar to bar," chortles the joker.

The world has been passing through a kind of musical jambourie. Jazz, with all its symptoms, was literally a species of musical intoxication. Starting in America, it spread over all the globe. Out of the *mélée* came a few minds which had been trained in the better schools of music. With great ingenuity, Whiteman, Gershwin, Lopez, Lange, and others, modified and beautified the Jazz orchestra until the results were often surprisingly interesting. Thus we believe that Jazz, like new wine, is purifying itself.

That it will unquestionably have a bearing upon American music of the future is generally conceded. How could it be otherwise? The ears of our children have been filled to the brim with these inebriating rhythms, for years. When maturity and training of the right kind is given to these youngsters the "pep" of Jazz will still remain in their subconscious minds. Like the voice of an epoch it will appear in its proper way and in its proper place and at the proper time.

The old Jazz of the screeching Jazzomaniac will not torture victims much longer. Our sympathies go out to the old gentleman on the cover of this month's issue. He is merely one of the thousands of parents who have invested in a musical education for daughters only to hear as a result the abominations of Jazz. Now that the fashion for Jazz is passing and better music taking its place, we may look forward to a time when our aural tympani will not be shattered by a pandemonium of horrible noises.

Why Some Teachers Get Ahead

THE REASON why some music teachers get ahead and others do not is often a matter of business methods.

Good methods never made a poor music teacher a good music teacher; but many a very fine music teacher has been a "failure" in the worldly sense, largely because of the neglect to observe certain very simple and necessary business customs.

This is partly due to the attitude of the teacher in looking upon business with a kind of lofty disdain which seems to disregard the very obvious fact that if it were not for the necessary business machinery of the world art could not exist. This is an absurd and shameful pose which the great and sincere artists of the world are too broadminded to affect.

It is also partly due to habits of irregularity which the nose-lofty musical *poet* cultivates in order to enjoy a kind of indolence all too welcome.

Business is promoted by diligence, system, attention to detail, and contact with the great world which needs the services or product of the worker, whether these services be blacking shoes or playing fugues, or whether the product be pop-corn balls or nocturnes.

In making this contact the music teacher must:

1. Plan to get patrons by systematic effort.
2. Keep accurate records of work accomplished.
3. Effectively demonstrate ability.

It makes little difference whether your canvass is by personal acquaintance or through printer's ink, in order to direct music teaching patronage your way your advertising should be regular and systematic throughout the year. Every month your patrons should have an opportunity to become acquainted with your progress.

Just at this time of the year the teacher should "work like a Trojan" through circulars or correspondence in interesting patrons for the coming season. It is all very simple. The more people you keep legitimately interested in your ability to render a service to them—a service that will bring beautiful, necessary and interesting things to their lives—the more profitable will be your coming year.

Do not, however, let it go at that. Strive to organize a system so that *every week* next year your patrons will be able to keep in touch with your work. Thousands of teachers have been removed from the worry of "a bad season" through attention to this all-important matter.

Our Pioneers

IF THERE is one thing for which American musical education deserves distinction it is for the labors of our pioneers, the men who blazed the way far out on the prairies of the art in America.

Starting with the ridiculous William Billings, and followed by Francis Hopkinson, Lowell Mason and others of their ilk in the last century, America produced men and women who at least were American enough to think for themselves in Yankee fashion rather than according to models set for them by European musicians who, however great, could never foresee the problems of the New World.

Thus we find in the musical educational creations of William Mason, Stephen Emery, William Sherwood, F. M. Bowman and Theodore Presser, the real spirit of invention sired by experience and mothered by necessity. These men, and others of their kind, understood what was wanted in the New World, precisely as such writers and critics as Dwight, Krehbiel, Elson and Huncker knew what America ought to have in musical criticism.

What is the new generation producing? In the field of writing for the musical press we often notice a pathetic lack of the pioneer spirit among the younger writers. They are only too ready to accept the paradigms of the European masters and make little effort to do anything resembling original thinking.

The field of pedagogy in the study of the piano is by no means fully explored. There are always new angles, new helps, new devices, which an active, well-trained mind can evolve. THE ETUDE is hunting for such material and is always ready to encourage young writers who have something in addition to mere words to sell. The great musical public, always eager to learn how to do things in a little better, little easier, more effective manner, is looking for real ideas, not mere adjectives.

Keys

THE late Victor Herbert, whose wit was as truly Irish as was his delicious brogue, once said to the editor, in speaking of one of his English contemporary composers of light opera: "Oh, that's the fellow who always writes in the key of G, and when he doesn't write in the key of G it sounds like the key of G, anyhow."

Many composers have been very sensitive to keys. Berlioz had most positive ideas as to the effect of different tonalities. In his "Treatise on Instrumentation and Orchestration," he characterizes the *tintre* of the various keys as follows:

| MAJOR | | MINOR | |
|-------|-------------------------------------|-------|-----------------------------------|
| C | Grave, but dull and vague. | C | Gloomy; not very sonorous. |
| C# | Less vague and more elegant. | C# | Tragic, somber, elegant. |
| D | Majestic. | D | Serious; not very sonorous. |
| D# | Gay, noisy, and rather commonplace. | D# | Lugubrious; somewhat commonplace. |
| E | Dull. | E | Dull. |

Chronological Progress in Musical Art

An Interview Secured for THE ETUDE With the Noted Composer

IGOR FEDOROVITCH STRAVINSKY

Biographical

His works. In 1908 Siloti produced his *Scherzo Fantastique*, which immediately attracted the attention of Sergei Diaghilev, the director of the famous Russian Ballet, which startled America with its freshness and beauty a few years ago. Diaghilev gave the young Stravinsky a commission to write the music for the ballet "L'Oiseau de Feu" (Bird of Fire). In Paris he was instantly identified as a genius. Many other ballets, orchestral compositions and operas followed. His music is so revolutionary that it is almost impossible to make any comparison with that of

the works of other composers. Futuristic in the extreme, his orchestral scores have met with unusual appreciation. One famous orchestral director of America has gone so far as to make the statement that Stravinsky is the foremost of all living composers. His concerto, which is now familiar to American pianists through the artist's own interpretations, has attracted wide attention because of the composer's treatment of the piano as a percussion instrument. Stravinsky has brought a new flavor and zest to the whole art of musical composition of his day and generation.

sires to retain the respect of the people. The tempo of America is greater than the rest of the world. It moves at a wonderfully swift pace. It all appeals to me. "In my own musical training I had the advantage of studying with Rimsky-Korsakoff. He was a very remarkable teacher, exceedingly careful and particular. He was very wise and very witty. When he made a remark, it was made in such a way that it was hard to forget. One thing his pupils well remember and that is that he made no complimentary remarks. The pupil who expected pats on the back would have been disappointed with Rimsky-Korsakoff. On the contrary, he did not study with the master at the Conservatory, but privately; because the formal life of the conservatory would have been abhorrent to me.

"As for my training in piano, I am largely self-taught. I was devoted to Bach and studied his piano works indefatigably. I also worked very hard with the works of Czerny for whom I have very great admiration. It was a wonderful fellow and many of his compositions are invaluable in forming a good pianistic education. He had a great temperament and possibly did more for pianistic training than any other teacher of his time or since.

The Supremacy of Bach

"THE WORKS of the early English writers for keyboard instruments such as Byrd, Bull, Gibbons, Purcell, made an immense appeal to me because of their freshness and originality. I have studied exceedingly well to me in comparison with Bach. Handel was a schoolmaster. Bach, on the other hand, was a real creator in the same immortal sense that Rafael, Goethe and Brahms were creators. His resources seemed infinite. His art reached out in all directions. During the past year, I was in Switzerland and played my concerto in several different cities. While there a friend asked me if I had heard the famous guitarist, de Segovia. I replied in the negative. "You must hear him," he answered. "Segovia's playing is a treat." He came and played part of what is known as the Sonata for violin solo. Schumann, as you probably recollect, wrote a dull accompaniment for these works. Much to my surprise, I learned from de Segovia that Bach wrote these sonatas originally for the guitar and not for the violin. I cite this largely to show the many ramifications of the art of Bach which seems to reach out in all directions. So great is this accomplishment of one man that it is impossible to concede that one is well educated musically who has not studied Bach very thoroughly indeed.

Studies in Interpreted Composition

"DURING the past six years I have given very close attention to a phase of musical development which has interested me intensely. This is the making of records for the piano. Making records to me does not by any means refer merely to the process of playing them. Of course the piano, which is the most present instrument used in music, always retains its position as a kind of door to musical education. It will continue to be played and studied indefinitely. However, the instrument has other possibilities than those confined to the fingers. There have been many developments in the marvelous developments in the piano playing machines, so that the composer can now take records and add all necessary additional notes that could not possibly be played with ten fingers of any one player. More than this, he can so introduce these notes from the standpoint of rhythm, pedaling, touch and dynamics that he creates something quite new in musical art. In other



IGOR FEDOROVITCH STRAVINSKY

this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries. But we must realize that the polyphony of today should be differently employed from that of the polyphony of other days. Consider the difference in the speech of the Elizabethan period in England or the France of Racine, from that of today.

"Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished, he would be amazed. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city so utterly different from the quiet Thuringian village of Eisenach. What would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the saxophones, the radio. He would probably think that he had stepped out in an insane asylum filled with crazy people running hither and thither.

"Therefore in my music, particularly in my concerto I have endeavored to catch the note of our marvelous present-day life. We do not live in the past. We live in the present. We must realize the necessity for feeling the inspiration of the tremendous things that are going on about us all the time. I feel this modernity very deeply. More than that I find in the musical forms which interest me tremendously. America, with its gigantic growth, inspires me. The American people expend enormous sums for music. However, it is not this about America that interests me most but rather the fact that there is no premium on laziness in America. Everybody works. The possession of huge wealth does not exempt the owner from work, if he de-

Marche Funebre

KING JAZZ is dying! His syncopating majesty, brothel-born, war-fattened, noise-drunk, is now in a stage of hectic decline. Like many of the great frauds of the centuries, he has reigned long and not without some good end.

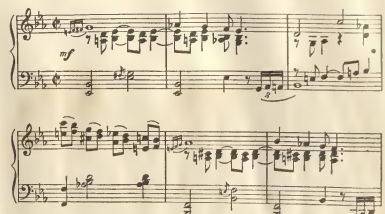
King Jazz has brought a certain kind of dash and swing to American music and to the music of the world, that might not have come in any other way. In itself, his potentiality was thoroughly temporal. Despite all the bang and smash, Jazz could never have the longevity of the most trivial rindos of Haydn, for instance; because the music for the most part was built upon an entirely artificial basis. The virile Marches of Sousa not only have lived for years, but many of them are also more popular to-day in all parts of the world than when they were first published. What Jazz pieces can you recollect that have lived more than a few months—two years at the most? Jazz is a perversion of some of the remarkable syncopating rhythms to be found in the native music of many races. The negro race contributed some, but it is a lied upon our colored brethren to lay the musical crime of Jazz to them.

The novelties introduced in Jazz orchestration, on the other hand, have already contributed a vast number of interesting colors to the palettes of the serious composers. King Jazz in his death throes may be proud of this legacy to the art that he loved to desecrate.

His Majesty's music was one of unnatural noises, cat-calls, explosions, and often the vicious mangling of beautiful classics. Small wonder that he already has abdicated in favor of better music composed by writers with at least some semblance of a real musical training. After all, the *Bier Stube* is not a conservatory.

The dear old gentleman on the cover of THE ETUDE will not be obliged much longer to endure musical paralysis when daughter plays the piano. Daughter has come to realize that Jazz is no longer "fashionable."

Here, then, is the *Marche Funebre*—Moan, ye Saxophones! Blare, Trumpets! Twang, Banjos! Shriek, Piccolos! Bang Cymbals!—the last steps in the cortege of King Jazz, emperor of the lobster palaces and night clubs of gluttony, boot-legging and whine vision on the great white ways of the civilization that followed in the wake of the World War.



The Music Mart

THERE is a caustic school of would-be composers who look down upon any kind of composition for which there happens to be a commercial demand.

If the great world at large were to be run in that way, life would certainly cease in a very short time. The only things which nature produces, for which there is no demand, are pests, the very existence of which is hard to explain.

There is no demand for mosquitoes, for flies, for poison ivy, for mad dogs, for befooled springs, but because they are not popular does not imply that they should be extolled as great works of art.

Many of the greatest pieces of music ever written are the most popular; and moreover they bring a high value in the music mart. Some day we propose to say something about some principles which seem to make certain kinds of music popular.

- | | |
|---|--|
| Eb Majestic; tolerably sonorous; soft, grave. | Eb Very vague, and very mourn- |
| Fa Brilliant, pompous, noble. | Es Screamy, and slightly common- |
| Fa (all) | place. |
| Fa Energetic, vigorous. | Fa Not very sonorous; gloomy; |
| Fa (all) | violent. |
| Gb Less brilliant, more tender. | Fa Tragic, sonorous, incisive. |
| Gb Rather gay, and slightly com- | Gb (all) |
| mon-ple. | Gb Melancholy; tolerably sonorous; soft. |
| Gb Dull; but noble. | Gb Not very sonorous; mournful; |
| As Soft, veiled, very noble. | elegant. |
| As Brilliant, elegant, joyous. | Ab Very dull and mournful, but |
| A2 (all) | noble. |
| Bb Noble, but without distinction. | At Tolerably sonorous; soft, |
| Bb Noble, sonorous, radiant. | mournful, rather noble |
| Bb Noble, but not very sonorous. | (all) |
| | Bb Gloomy, dull, hoarse, but noble. |
| | Ba Very sonorous; wild, rough, |
| | sonorous, violent. |
| | Cb (all) |

The distinguished pianist, Wilhelm Bachaus, while on a visit to the home of the editor said that he had always been singularly attracted to the key of C-sharp minor. In fact, on his coming tour of Australia, he is to give a concert composed entirely of compositions in that key. While the key is considered by many as an exceedingly difficult one to play, Mr. Bachaus points out that many of the most popular works have been written in that key, citing the famous *Nocturne* of Chopin, the *Fantasia-Improvisata* of Chopin, the *Prélude* of Rachmaninoff, the so-called "Moonlight Sonata" of Beethoven, the *Brahms Intermezzo, Opus 117, No. 3*, and many others. He also points out that for some inexplicable reason a program of compositions in C-sharp minor does not seem to cloy as does a program of compositions written in any other key.

Individualism in Music Study

DR. CHARLES ELIOT, who in the very heart of scholastic conservatism, Harvard University, became more iconoclastic than any of the "saner" university presidents of his day, everlastingly assailed the "lock-step" methods once so prevalent in education.

Students of other days were promoted or demoted largely because of their ability or inability to march ahead in "lock-step" with their companions. Like the zebra-clad inmates of penal institutions, the students who did not keep precise step were accordingly punished.

The result was of course that some of the weaker students were spurred on to the common level of achievement. The brilliant students were accordingly held back to this form. The tendency was toward mediocrity. On the whole, "lock-step" systems seem to raise the general standard of the group as a whole and harass rare talent and genius.

Every music teacher knows that certain things can be accomplished in a quite remarkable way in classes, but only up to a certain point.

There are certain music students who are born individualists. They are stifled by systems and class methods. Usually the great things, in art particularly, are accomplished by individualists. The individualists are the precious chalcies of initiative and originality.

Dyed in the wool pedants are notoriously blind to the native abilities of the individualist. Chopin, Wagner, Moussorgsky, Verdi, Schumann, Stravinsky, all suffered in their time, from restrictions which the "lock-step" specialists would have placed upon them.

The best conservatories and the best colleges are those directed by broad-gage men and women with the ability to identify the individualist and understandingly assist him in the development of his precious gifts. The importance of the private teacher lies in his care of the individualist.

Question: How many royal talents have been exiled to the Siberia of oblivion by the old-fashioned "lock-step" methods of education?

we have four accented notes, where in the second (at B) there are only two, and in the third (at C) only one. The last way will thus be the most fluent, the first the most articulate and emphatic.

Single measures of a composition combine to larger rhythmic masses which may follow each other symmetrically or unsymmetrically. In these formations the same sense is manifest as in the measures, only in a freer and richer application. Each sentence is a whole for itself and, as such, a moment in the whole tone piece. The shorter these moments, the lighter is the pace of the whole, the more easily and fleetly we hasten from one to the other. Thus here,

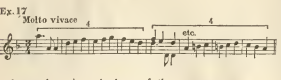


in a little sentence, which consists of sections of one measure only. The more expanded and comprehensive these moments are, the more steady and satisfying becomes the whole. This sentence of rhythms of two measures, formed after the last,



makes it perceptible at once.

In these larger rhythmic formations a considerably different effect of the numbers two and three is noticeable. Rhythms of two measures, like their number (2) among the divisors, are the simplest and easiest. Those of four measures appear broader and more dignified; but they, too, are comprehensible and calmly flowing, because the number two is felt in them. Rhythms of three measures, on the contrary, seem at once more agitated or violent; their character is so decidedly different that Beethoven, for instance, in one of his greatest works, finds it worth while expressly to call attention to it. In the scherzo of his Ninth Symphony rhythms of four measures prevail—



and turn later into rhythms of three measures,



which Beethoven indicates with "Ritmo a tre battute" (rhythm of three beats—namely, measures).

Rhythms of five measures, finally, become broad, pressing, if not dragging, and so forth.

Again, equal or symmetrical sections give the whole a more uniform, comprehensible, calm tone; changing or even irregular ones bring unrest or inconstancy and finally discompose into the whole—which may be a mistake, since striking expression of a passionate, unsteady frame of mind.

The student should habitually practice to recognize the rhetorical order in actual compositions and to feel and perceive its sense, its effect on the whole. The composer should produce all classes of rhythmic sentences to impart into his feeling and consciousness their manifold expression and to accustom himself to characteristic representation. Both—sound and sharply delineated delivery of the tone rows—must be familiar to him and serve him at the right time. One-sided education affords only the one or the other, the thoroughly educated artist—before all others Gluck and Beethoven—is master of both.

"However little any individual may realize it, music, nevertheless, is the common heritage of all humanity, and, as such, it is one of the most potent possible forces for bringing human thought and feeling to a common plane."

—OSBOURNE G. MCCONATHY.

The Bugaboo of Memorizing

By Patricia Rayburn

MEMORIZING, that great bugaboo of the music student! Reams have been written on the subject—but here are a few suggestions that will prove helpful.

1. Memorize thoroughly every piece you study. The more you memorize, the easier it becomes.

2. When you are ready to begin, go through the selection and note its divisions into natural sections. Every piece is made up of repetitions and variations of rarely more than three themes. If you will take careful note of this, your actual work may be cut down from three pages to less than one.

3. Memorize a whole section at a time. Do not waste your energy in learning one small passage after another. Thus you will think of every movement in complete terms and will not be encumbered by a conglomerate patch-work of individual measures and phrases.

4. If memorizing happens to be easy for you, do not fall into that dangerous habit of memorizing through one sense only. Three senses should cooperate—sound, touch and vision. That is, know you are playing correctly by sound, by the positions of your fingers on the keys, and by the mental vision of the forms your fingers take on the keyboard.

5. Once you have memorized a selection, never let it depart to the limbo of lost things. Dig it out, even if it has retreated to the remotest recesses of your mind, and polish it. Before many months you will find that you have gained a very worth while and complete selection of numbers.

The Enthusiastic and Popular Teacher

By Dorothy Bussell

A PUPIL should be treated as though he were the only member, for the time being, in the teacher's circle. He should be welcomed with a cheery remark or comment on some local, current topic. Every moment of the lesson time should be spent in full concentration on his work. Praise should be given where praise is due in preference to discouraging censure for things undone. Allowances should be made for nervousness and for the difference in touch between the teacher's piano and that on which the pupil has been practicing. By eliminating "nerves" and indifference the music lesson can be made one of the best and pleasantest hours in the pupil's week.

A vital interest in the pupil's practice and progress can be maintained by having him keep a note-book. As he plays his lesson for the week or repeats what theory he has learned, comment can be made in a note-book and the next steps briefly outlined, as, "Study No. 3 needs more care in the last phrase. Practice slowly, separate hands," and so forth. Underneath these instructions lines can be drawn for date, time and minutes of daily practice. The pupil will clearly realize that the book is for daily use, and will seldom fail to bring his book showing the directions carried out. Also, by referring to weeks gone by and comparing notes with later entries, he is made able to gauge his own advancement and will try to make his note-book a visible record of steady progress.

To Keep Up a Repertoire

By Datoika Hellier Nickelsen

PUPILS have come for lessons, giving as their reason for making a change, "My teacher never played for me." Often examination has proven that their instruction has been excellent, but lack of confidence in the teacher's ability to play has caused them to make a change.

The following points are of great service in aiding the instructor to keep up her repertoire:

1. Assigning only compositions that she herself can perform in a creditable manner.
2. Playing for the pupil occasionally at the end of a lesson. This likewise is an incentive to further effort in the pupil.
3. Studying "two piano" numbers with more advanced students.
4. Playing alternately arpeggios, scales, and five finger exercises with different pupils.
5. Joining a music club and being willing and prepared to contribute to any musical programs given throughout the year.

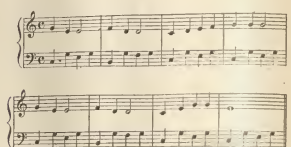
Teach by Comparisons

By Robert M. Crooks

A CHILD usually looks upon everything as being difficult, as there is so much for his untrained eyes to observe. There are the notes, more than thirty in both clefs; the time unit which must have its accent, and the figures for the placing of the fingers. Perhaps, if we could read the youngster's mind we should find it almost utter despair.

Cheer the child with the thought that the work to be done is really not so very difficult. In all beginners' books we find measures and phrases that repeat themselves many times.

Take, for instance, this little old melody which is used merely by way of illustration:



Show the pupil that the last has only two changes of harmony. Then have him compare similar measures in the treble. Take the first measure of the exercise and show him that it is made up of the simple triad of C. He may not be able to grasp this information at first, but before long he will begin to understand. Compare the phrases. Have him to point out the similarities and differences. Insist upon the study of a piece away from the instrument, as a part of the pupil's daily study.

Competent Chopin Commentaries

"He is something which you have never seen, and someone you will never forget."—BIZET, to LISZT.

"In order to appreciate him rightly one must love gentle impressions and have the feeling for poetry."—A. PARIAN CRITIC.

"I have heard all the best and most celebrated stars of the musical firmament, but never one has left such an impression on my mind."

GEORGE RUSSELL ALEXANDER.
"There is something so thoroughly original and masterly about his pianoforte playing that he may be called a truly perfect virtuoso."—MENDLSOHN.

"It is so perfectly beautiful that I could go on forever playing it over and over, all the more because by no possibility could I have written it."

MENDLSOHN. (of one of the Preludes).

"He was never known, even in moments of the greatest familiarity, to make use of an inelegant word; and improper merit or coarse jesting would have been repulsive to him."—LISZT.

"Chopin made great demands on the talent and diligence of the pupil. A holy artistic zeal burned in him; every word was an incentive and inspiration. . . . Single lessons often lasted literally for hours."—MILCUL.

"After the hammer and tongs work on the pianoforte, to which we have of late years been accustomed, the delicacy of M. Chopin's tone, and the elasticity of his passages are delicious to the ear."

HENRY CHOLMEY.

"He has neither the ponderosity nor the digital power of a Mendelssohn, a Thalberg, or a Liszt; consequently his execution would be less effective in a large room; but as a chamber pianist he stands unrivalled."

Edinburgh Courier.

"Nothing equals the lightness and sweetness with which the artist preludes on the piano; tonight again can be played by the side of his work full of originality, distinction and grace. Chopin is an exceptional pianist who ought not to be compared with anyone."

La France Musicale.

Music and Morocco

A Fascinating Article on Oriental Music Life by the Eminent Russian Piano Virtuoso

MARK HAMBURG

I HAVE TRAVELED all over the world in many lands, and I love going far afield; for it stimulates the imagination so much to see other countries, other forms of art, other religions, and other points of view. Till this winter I have never been in Morocco, but the unexpected and welcome offer of a short holiday stay from a friend living in Tangier drew me thither.

Our stout steamer sailed out bravely from the great port of London in a tremendous storm of wind and rain, and toiled for what seemed endless hours in heavy seas. At last the ship came into port, and I looked out eagerly, expecting to see the interesting faces of Abdel Krim and his Rifis. Imagine my astonishment when all that greeted my gaze were the well-known friendly features of the inhabitants of pleasant Southampton!

"Only as far as Hampshire after such a voyage!" I murmured; "Truly England has a vast coast line!" However, after much more toiling amongst mountainous waves, through which our gallant steamer battled with the greatest courage, we approached our destination.

I must make a note to the credit of that ship; not only did she ride the ocean with as firm a step as possible under the circumstances, but she also carried no band! Our sea-sick passengers were undisturbed for once by the ubiquitous jazz, and I myself practiced solemnly on a dumb piano which accompanies me on all my travels. The booming of the mighty seas, therefore, was all the music with which we were regaled on that voyage.

Eventually we disembarked at a place somewhat further off, after all, than the south coast of England! On leaving the ship I was taken charge of by two amiable cicerones or "Banditti," as I called them, who piloted me through the dangers of the customs house with the utmost skill and urbanity. As a matter of fact I find it the best policy never to travel with anything of a dutiable nature, and it made me laugh when on this occasion the customs officer threatened to open one particular piece of my baggage and my "Banditti" expostu-

lated with him indignantly, saying: "You cannot do such a thing without first asking the Señor which of his bags he desires to have opened." This I thought was absolutely the acme of politeness.

Where Atlantic and Mediterranean Meet

PROCEEDING on our journey we got into a very small steamer which tossed us across the warring tides of the straits where the Atlantic and Mediterranean meet. This little ship brought us into the bay in front of Tangier where we were met by a motorboat full of dignified Moors dressed in their long white djellabas, which appeared all the more strange to me on that turbulent water. It seems almost incredible to realize that they were sailors, and some of them even soldiers, dressed as they were in garments which looked more like white bath dressing gowns than anything else. "Very unsuitable apparel," thought I, "for such professions." But these Moors proved themselves most efficient, and, in spite of the heaving billows which threw the boat about like a mere matchbox, we reached the pier in safety.

On stepping ashore I felt immediately that I was in a world transformed—the world of unchanging Islam, of Allah, of Kismet, of the Arabian Nights! Everywhere the white-robed, stately Moors; the mysterious high-walled houses, with their flat roofs and absence of any windows; the crowds of mules, camels and donkeys, their paniers filled with every kind of merchandise; the water carriers bearing their goat-skins full of water. But the ultimate centre of attraction was the market place which teemed with every manifestation of this strange vivid life.

Music of the Market Place

HERE WAS always music; weird Arab tunes, alternating harsh and plaintive. The beat of a kind of primitive drum; the discordant twang of an instrument that looked like a violin and the continual piping of the native flute. In the wonderful Moorish city of Marrakech, where I went

later, the music I heard in the great market square of "El Fna" was quite extraordinary. Opposite bands of flutists, violinists, and drummers played next door to each other regardless of their high performances; singers sang in loud, harsh but gripping voices; teachers recited passages from the Koran in passionate tones; snake charmers charmed snakes with raucous incantations and strange notes from primitive clarinets; the whole was capped by a symphony of cacophonous sound which even the most modern of our composers could scarcely equal.

I think the Moors are really fond of music—their own native variety. I mean, The Great Pasha of the Atlas Mountains, Sid Gloui, who is a patron of all the Arab artists, sent to Egypt, where he believed the finest exponents of Arab music are to be found, and imported the most expert performers to teach his wild mountaineers. The Arab singers, too, are greatly esteemed and I was told some go from one great Kaid's house to another, much in the manner of the old troubadours, and are greatly sought after for their talent as singers. Their singing is rather throaty and declamatory to European ears, but it has a certain wild and melancholy beauty that renders it arresting.

Playing for the Pasha

ONE OF THE distinguished Pashas I met was very anxious to hear me play, and when I told him that I could not play Arab music, he said that he did not care what I played so long as he might watch the agility of my hands. "Runs, trills, rapid passages delighted him, and when I had finished he said he must make me a present of a carpet made by his own weavers in the mountains, as he had so much enjoyed my hearing me. He kept his promise, and a large, vivid colored carpet arrived for me the same afternoon.

Travelling in Morocco is not a bed of roses when one is in a hurry. It is all right if you have plenty of leisure and can go your own pace. But I had frequently to start at four in the morning by motor in order to reach my destination in time for my concert in the evening, and I had often to travel ten or twelve hours, and then play the same night. (All passenger transport is done by motor in Morocco.)

Of course, I did not intend to do concert work. I thought only of a holiday. But I was urged to play in various places, and so succumbed. One of the halls I played in had the high sounding name of "La Haute Ecole des Etudes Berberes," and here I gave my audience Beethoven, Chopin, Debussy and Ravel, in fact, just the same kind of program as in Europe, and found the public both understanding and enthusiastic.

This, I must say, is due in a great measure to the French, who have done wonders in Morocco in the short time they have been there. Marvelous roads have been made by them all over the country; majestic colonies of villas, hotels and schools, generally high standard of living and education is maintained. All these merits are to be admired in the French Zone, and also their friendly relations with the Arab population. The French run excellent automobile services all over Morocco for the convenience of tourists and passengers generally, and these are comfortable, provided one takes the proper amount of pay for one more seat than one actually requires.



MUEZZIN, SINGING AT SUNRISE

I was unaware of the advisability of doing this on my first Foreign music trip, and found myself in consequence tightly wedged in between my wife and an enormously fat French woman. I am not of the slimmest myself, and I really do not know which of us suffered most; but the French lady was most volatile and complained bitterly after the first hour. She kept on protesting that though she had paid for her seat, she was outrageously squashed. At last she glared across at my wife, who is distinctly slight, and exclaimed viciously: "Non, mais comme une dame d'ecole!" I smiled and said as best I could by the Atlantic Coast. This her that she had secured for herself an inch more room than we had got, and as it is truly said that the French are a logical nation, this obvious fact silenced her.

Moorish Courtesy

I WAS GREATLY impressed by the stateliness of the Moors, by their exquisite manners, and princely bearing; by their regard for everything pertaining to the arts and for those who practice them. As an instance of their perfect courtesy I would like to tell of a man whom I met at Rabat, a most lovely and interesting town on the Atlantic Coast. This gentleman, exquisitely dressed in a long black cloak and spotless white embroidered vest, heard me asking our charming French hotel managers where the beauties to be seen in the city. He noticed her directing me to the famous Moorish gardens overlooking the port, and he at once approached me with a graceful bow and asked me in halting French if he might place himself at my disposal to show me round the gardens and museum.

He proved a most charming guide and after having shown me all the beauties of the place he made me another bow like a prince and said: "I regret that I must now leave you as I have to go to the Hammam and take a Turkish bath." I must say, no looker-on need of a bath than he; I never saw anyone more



MUSICIANS IN A STREET CAFE

immaculately clean. I thought he must be at least some great kid by his lordly bearing, but when I inquired at the hotel, I was told that he was just one of the shopkeepers of the bazaar, and sold carpets. He never attempted to take me into his shop, or inveigle me to buy. It was just his pleasure to be the courteous friend to the stranger.

If carpet-sellers in Morocco have the appearance and manners of princes, the princess themselves live in the utmost splendour and magnificence. Marble halls, with delicate mosaic pavements, beautiful pillared cloisters surrounding gardens filled with exquisite orange and lemon trees, bubbling fountains and lovely cool fountains, all vie with one another in imparting charm and romance to their dwellings. One old palace that I saw had seven bathrooms. In each bathroom there were two large baths opposite each other, one being used for washing, and the other for rinsing off the soap. The Moors think us uncleanly to rinse ourselves with the same water in which we have washed. Are they right, I wonder?

While I was in Tangier I was most lavishly entertained by a noble Moorish Pasha in his magnificent mansion. He was a splendid man to look at, quite six feet in height and with a fine countenance. When he went out riding on his big white mule, sitting on one of the high peaked crimson Arab saddles, he looked absolutely marvelous.

His dining room was a veritable banquet hall of noble proportions and the many rich and varied dishes which he had served to his guests showed a technique in the culinary art of a very high order indeed. It was a little difficult to manage at first to eat gracefully with the fingers of the right hand only, as is the custom of the Moors, but they say that when you get used to eating in that way, it is far cleaner than having dirty crockery and cutlery to wash, and also saves endless labor.

The Moors are tremendously hospitable, and always have one or two comfortable bedrooms in readiness for any of their friends who need accommodation for the night; and I was told that one is hardly ever obliged to go to a hotel for the night when travelling in Morocco if one is lucky enough to have friends amongst the generous inhabitants. I must say that I found the same charming characteristic prevailed among the European community in those delightful houses I spent many happy days.

Cosmopolitan Audience in Tangier

I INVITED my friend, the Pasha, who entertained me to his reception to my concert there, and he accepted. The audience on that occasion was one of the most cosmopolitan gatherings I think I have ever seen. Two ex-consuls, the late Sultan of Morocco, an ex-Russian Prime Minister, Englishmen, Frenchmen, Belgians, Spaniards, Italians, Berbers from the Riff country—they were all present, drawn by the spell of the greatest musical classics of Europe.

There was only one piano in the town of sufficient size to be fit for use in the concert hall and this had to be carried there on the heads of eight Arabs, down a hill nearly as steep as the side of a house. I hope the piano got safely back again to its home on the top of the hill, but since I had to leave early the next morning, I still remain in ignorance of its fate.

I found, on the whole, that simple melodies appeal to the Moors and that most of all the executive side of music interests them. This is not surprising when one considers that in their own native arts, both decorative and musical,

the appeal lies in the intricacy and ingenuity of their patterns—that is to say, in their craftsmanship—rather than in any kind of subject matter. In this way their artistic taste approaches nearest to the ideas of our ultra-modern musicians who rely mainly on contrasts of rhythm and technical skill in the manipulation of new and striking effects, and not on the creation and development of melody or romantic sentiment as expressed by our classic works.

Atmosphere One of Music

I CONFESS that I felt there was music all around me in every Moroccan town I visited. Even the beggars ask for alms in a kind of musical phrase, then as you walk along the narrow streets you suddenly hear from out of the window of a conical Mosque passages from the Koran being chanted in curious whole one notes. In the picturesque "Souks," as the Bazaars are called, and about the humming market places the very eastern note is sweetly musical. The native Arab instrument, the reed flute, is also always to be heard somewhere; at a window above you; up a side street in the distance; or played by a merchant's assistant sitting cross-legged on the floor of his open shop, or even by a beggar boy squatting in the gutter just under one's feet.

Talking of beggars, I noticed a touching sight when the Moors were asked, which is that whilst the rich man riding on his mule gives alms to the poor, the poor man does his bit by giving to the poorer than himself, and thus the chain of giving goes on right down the various stages of society until the beggar in filthy rags, who I saw stooping to give a farthing to a blind man even more ragged, if possible, than himself.

I cannot quit my golden memories of Morocco without giving you a taste of the fact and of the spirit of the hospitality of the Moors. I received from my own countrymen. They showed me unending kindness, were one and all full of knowledge about the place and the people, and took great interest in my visit and my work. It was the greatest pleasure to meet them, and to be able to claim them as my compatriots by adoption.

Self-Help Questions on Mr. Hambourg's Article

1. What phase of instrumental performance is of most interest to the Moroccan?

2. How is the same preference shown in his native art?

3. What type of melodies appeal to the Moors?

4. What musical sounds can be heard on the streets of a Moroccan town?

5. What traits of the Moroccan's character are particularly noticeable and praiseworthy?

Pupils' Time-Wasters

By Sarah A. Hanson

When you come late. When you have a lesson poorly learned. When you come with torn music that makes it hard to find things in your book. When you do not think and move as quickly as possible, utilizing every moment of the lesson time.

When by inattention you make tiresome repetitions necessary.

When you leave some of your music at home.

When you waste time fumbling for lesson money.

The Paris Grand Opera House

By Victor Wynn

MUSICIANS are continually meeting references to the Paris "Grand Opéra," but few save those who have seen this great edifice where so many noble works have had their first production have any idea what it looks like. Perhaps this description from *Paris, the Beautiful*, by Lilian Whiting, will make the conception clearer.

"The superb Opera House, designed by Charles Garnier, is approached by a series of broad steps, and the even arches of the portico are embellished with groups of sculpture of 'Lyric Poetry,' 'Music,' 'Song,' 'Dedication,' 'Idyllic Poetry,' 'Dance,' 'Lyrical Drama.' There are medallions of Bach, Pergolesi, Haydn and Cimarosa. There are sculptured groups representing Music and Poetry attended by muses and goddesses. There are statues of Handel, Gluck, Lully, Rameau, and many others. The 'Escalier d'Honneur' (Escalier means 'staircase') is a most beautiful creation of white marble. Agrippin onyx and rosso antico, and thirty monolithic marbles rise to the third floor (monolithic means made from a single stone). The ceilings are richly decorated with paintings of mythological scenes. There are four tiers of boxes in the auditorium. The grand foyer, lined with mirrors and sumptuously decorated with paintings, statues and groups of sculpture, is a hundred and seventy-five feet in length and some fifty feet in width, with a height of fifty feet. It is one of the most stately and splendid interiors. The races in the Prater, and spent some time at the picture gallery. The last day I went to the cemetery, to visit Beethoven's and Schubert's graves and picked some ivy leaves, which I still preserve. The next day I left Vienna and went to Berlin. My summer holiday was over. After a few days at the hotel, I found lodgings for the winter.

Caruso's Meeting With Puccini

By R. Thur

The recent and much lamented death of Puccini gives particular point to the following account of Caruso's first meeting with the composer of "La Bohème." For surely the names of the two musicians are inseparably linked by this, Puccini's masterpiece. In his life of Caruso, Pierre V. Key tells how this work first brought them together.

In 1897 Caruso was leading tenor at Livorno, and a project was on foot to stage "La Bohème" but an artist was needed for the rôle of Rodolfo. Caruso was promised it, provided he met with Puccini's approval. Puccini happened to be staying near there at the time, and one Sunday Caruso was taken by a mutual friend, ostensibly for a day's fishing and shooting, to Puccini's house on the shores of Torre del Lago. At their host's suggestion, all three went out upon the lake, and then returned to the picturesque little house. "Comfortably settled once more," says Key, "Puccini turned to the singer and said: 'Signor Caruso, people have told me

much about you, but never have I heard you sing. Do you know my 'Bohème'?" The answer came quickly. "Yes, Maestro; I can sing for you the Romanza, but please do not ask me to put on the high C."

"Perhaps you have not looked well at the score," approved Puccini, "else you would have seen that the marking shows the singer may, or may not, take the high C, at his pleasure."

"Oh yes," agreed Caruso. "But it is the tenor's part, and the artist who sang it to me. I can sing for you the Romanza, but please do not ask me to put on the high C."

"Never mind," said he, "I will let the aria and I will not care for the high C. Generally the tenors sing all the music badly in order to save themselves for that one note."

"Directly Caruso had finished singing the *Che gelida manina* Puccini turned to the friend who had brought him saying, 'Tell Licio that I approve the appearance of Signor in my "Bohème".'"

Caruso was a beginner then. Those who heard him in his prime will be amused at his fear of the high C!

Research

By Gertrude Greenhalgh Walker

Thus is the age of research, of explorations and delving into the world's mysteries. The music teacher who does a little research work before assigning and teaching will invariably find much information that will be of great help and stimulus to the pupil receiving the assignment. If a march is the required material, the teacher's material, it is well to see that the pupil understands what a march is. The march varies just as much as any other form of composition. Edward B. Perry, in his delightful book, "Stories of Standard Teaching Pieces," this explains at length: "The name march is derived from the French word, *marcher*, to step. The distinctive rhythm of the march had its origin in the steady, authoritative beat of drums, gongs, bells or tom-toms accompanying and regulating the tread of moving bodies of foot soldiers, formerly spearmen and archers."

"The practical use and importance of military music, especially the march, in all its history, has been recognized by all army experts in all ages. Its purpose is twofold: "First, to stimulate courage, ardor, and enthusiasm in the troops. "Second, to secure and facilitate coordinated action . . . by keeping large bodies of men in step with a uniform commanding rhythm, which spurs the lagging, checks the impetuous. . . ."

"These are distinctively military marches. In addition to them are the funeral marches, slow, impressive and mournful; the wedding march, brilliant, joyful and hopeful, with occasional touches of tender sentiment."

Every composer has a history and not only is the history of the piece of great help to the pupil, but also some interesting fact of the composer's life will bring him into more intimate touch to the piece and the lesson.

Fascinating Journeys in Music Land

By the Noted American Composer

CLAYTON JOHNS

Professor of Piano-forte Playing in the New England Conservatory

II

This interesting series will be continued in later issues of "The Etude Music Magazine."

OUR NEXT stop was in Vienna, where we remained for some days. The opera was "going"; Materna and the great singers were singing. Edward Strauss was conducting his orchestra at the Volksoper. We went to the races in the Prater, and spent some time at the picture gallery. The last day I went to the cemetery, to visit Beethoven's and Schubert's graves and picked some ivy leaves, which I still preserve. The next day I left Vienna and went to Berlin. My summer holiday was over. After a few days at the hotel, I found lodgings for the winter.

Risking the repetition of a paragraph in the April issue of the *Erzue*, page 265, and for the sake of sequence: Mr. Hecht whom I had met in the English Lakes gave me a letter of introduction to Joachim, the great violinist. After my arrival in Berlin Joachim received me in a very friendly way, he being naturally kind and genial. Under his influence I began to study with several teachers belonging to the faculty of the Hochschule. The work with them was entirely private. Friedrich Graba, with whom I studied the piano, was a very musical person, a lover of the best; not a great pianist, not even a great teacher; but he led me in the paths of music righteousness. He had having studied with Graba for a year, he fell ill, and I was obliged to make a change. The change was in favor of Oscar Raif with whom I continued to study until I left Berlin. June, 1884 Raif was a "horn" teacher from whom I got many valuable hints. My teacher in counterpoint and composition was Friedrich Kiel who was a delightful old man. He was a member of the Hochschule faculty, but he was a modernist, while the attitude of the Hochschule was strictly classical. Kiel once said to me: "It is a sin for you to go to hear a Wagner opera." I think that Joachim and the others being conservatives it was no wonder that I was blind to the greatness of Liszt and Wagner. I can now see, "there were giants in those days." Liszt and Wagner were musical giants. Other pianists and composers have appeared since, but the "scint of the roses will still hang round" Liszt and Wagner.

Daily Life

LET ME NOW say a word about my daily life. A friend in Boston gave me a letter of introduction to Frau von Schack, a German lady of high degree, who had "known" the young Wagner. She was Countess Blumenthal, niece of Field Marshal Blumenthal, and Hof Dame (Lady in waiting) to Princess Frederick Charles. General von Schack being "in waiting" to Prince Frederick Charles ("The Royal Prince") Countess Blumenthal and General von Schack were married in the Palace under the protection of Kaiser Crown Prince and Crown Prince Frederick. All went well for some time, but, unfortunately, General von Schack having forced or cheated at cards, or something of the sort, he was disgraced and the result was that he fled to America and she with

him. After two years of unhappiness in New York she left him and returned to Berlin, determining to support herself and her two daughters. The only means of support seemed to be for her to open her house to three or four students of music.

On arriving in Berlin, and after a few days at the hotel, I went to Frau von Schack's and stayed there for two years. My unprofessional friend of the baths in Nuremberg, and my Wordsworthian friend in the English Lakes, coming to study in Berlin, we three foregathered and spent that winter in the family of Frau von Schack, and Frau von Schack being a delightful person, we all became great friends.

Music was my chief study, but I was also interested in German and French. My first teacher of German was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person. Occasionally went to a hall or went out to dine. I remember an interesting evening when Raphael's Fourth Hundredth Anniversary was celebrated when Sganbatti played and Prince Odesski spoke. The Prince's voice and his Italian were so beautiful, I don't know whether his performance, or Sganbatti's playing pleased me the more.

Having our stay in Florence on our way south, we went directly north from Rome to Venice. Venice was rather cold and windy. I like to think of Venice in the Summer, when I passed so many happy weeks subsequently. Leaving Venice and stopping in Vienna, we returned to Berlin, took up our studies and continued them until July, when we went traveling again. Now if the agile reader will take a leap backward to the April number of the *Erzue* and read the whole article called "A Personal Recollection of Liszt," then we will continue my story in the following lines:

In Switzerland

AFTER my experience with Liszt in Weimar, with my "unprofessional companion," we went to Switzerland, joining the friends with whom Frau von Schack had crossed the ocean in the Scythia the year before. In Geneva we found Philip Brooks. Mr. Brooks knew the family with which we were traveling. We, therefore, saw more or less of him. We were looking forward to hearing him preach Sunday morning, but, as the "Genevan Journal" the next day said: "Owing to the illness of the preacher, the service of the day was a disappointment. The congregation lost the pleasure of hearing the breadth of his opinions." As a matter of fact, the resident clergyman had no surplusage large enough to cover Mr. Brooks' simple form, so we left Geneva without hearing him preach.

Chamouni and Mont Blanc were our next objective point. We didn't climb Mont Blanc, but we saw it in all its glory, contenting ourselves by going over to

the German. The Berlin Picture Gallery was representative of the different schools. Every week, Thursday afternoon, we passed an hour or two studying the "Old Masters," taking one painting after each work. We occasionally went to a lecture at the university. We were not uneducated but certain lectures were free to the public. Professor Grimm, belonging to the famous Grimm family, was a delightful lecturer. The object of the thing we did. I won't say, we did everything we liked. In the course of time, Christmas came along. Christmas in Germany was a great event for young and old. Frau von Schack made Christmas merry. There was a Christmas tree, of course, and we all exchanged presents. The old Countesses and the young soldier cadets belonging to the family came, so we were not made homeless in a foreign land.

After Christmas, the days being short and dull, we began to plan for a spring vacation. In the latter part of the week's trip to Italy, going as far as Naples. The pictures and architecture were a delight. In Rome I found some Roman-American friends who made life pleasant. Occasionally went to a hall or went out to dine. I remember an interesting evening when Raphael's Fourth Hundredth Anniversary was celebrated when Sganbatti played and Prince Odesski spoke. The Prince's voice and his Italian were so beautiful, I don't know whether his performance, or Sganbatti's playing pleased me the more.

Having our stay in Florence on our way south, we went directly north from Rome to Venice. Venice was rather cold and windy. I like to think of Venice in the Summer, when I passed so many happy weeks subsequently. Leaving Venice and stopping in Vienna, we returned to Berlin, took up our studies and continued them until July, when we went traveling again. Now if the agile reader will take a leap backward to the April number of the *Erzue* and read the whole article called "A Personal Recollection of Liszt," then we will continue my story in the following lines:

Dining with Ambassadors

FRAXULEIN von Bleichröder was not particularly attractive, nevertheless, her father did everything to bring her forward before the world. There were grand dinners with ambassadors and diplomats from all nations. Frau von Schack, being the head of everything, she invited me to the dinners, and to the musical parties and dances. One I remember in particular, when festive and other great musical lights played and sang.

Frau von Schack still clinging to the remains of her former glory kept in touch with the Royal Family. On the holiday of Kaiser Wilhelm she took me to the Kaiser's palace and let me see the presents displayed in one of the family rooms. The only presents I remember were different Gromexes. On one of them was a card of the Kaiser's private secretary, the Grand Duchess of Baden (the Crown Prince's sister) on which was written "Für Papa, von Fritz und Louisa." (To Papa from Fritz and Louisa.) On the card was the Kaiser's private secretary, the Grand Duchess of Baden (the Crown Prince's sister) on which was written "Für Papa, von Fritz und Louisa." (To Papa from Fritz and Louisa.)

Chamouni and Mont Blanc were our next objective point. We didn't climb Mont Blanc, but we saw it in all its glory, contenting ourselves by going over to

Flège, and back to Montanvert, from where we crossed the Mer de Glace. Our mule-back climb was another new experience. If you have ever taken a mule-back ride over a mountain pass, you will remember how the mule prefers to walk along the outermost edge of the precipice. I don't know why, but he does. From Chamouni, and over the Tête Nôire, and over the Simplon Pass, we went down to the Italian Lakes. That Wonderland! There my unprofessional friend fell ill and we hurried on to Milan where he had diabetes. As the doctor refused to let me see him, I had to put in the time as well as I could. I think I saw every church and every picture in Milan.

At the end of my friend's convalescence, I ran up to Monte Generoso, north of Lake Como, to spend several days with Owen Wister. Monte Generoso was a lovely place looking over Lake Lugano. At the hotel we met some delightful English people, with whom we made friends and with whom I dined, later on, in London. Returning to Milan, I picked up my invalid and took him to Paris, where we remained for a week or two; then I went back to Berlin, alone.

Arriving in Berlin, I found that Frau von Schack had made very different plans for the Winter. An aunt had taken charge of the pension, with Frau von Schack's daughter, because Baron von Bleichröder had made Frau von Schack a handsome financial offer to become the head of his house, and to take his daughter. Frau von Bleichröder was a widower millionaire, one of Bismarck's chief financial advisers. His place was in the Behrenstrasse, where Frau von Schack was given a suite of rooms in the palace, with a carriage and a coachman, when she could go and come as she pleased.

FRAXULEIN von Bleichröder was not particularly attractive, nevertheless, her father did everything to bring her forward before the world. There were grand dinners with ambassadors and diplomats from all nations. Frau von Schack, being the head of everything, she invited me to the dinners, and to the musical parties and dances. One I remember in particular, when festive and other great musical lights played and sang.

Frau von Schack still clinging to the remains of her former glory kept in touch with the Royal Family. On the holiday of Kaiser Wilhelm she took me to the Kaiser's palace and let me see the presents displayed in one of the family rooms. The only presents I remember were different Gromexes. On one of them was a card of the Kaiser's private secretary, the Grand Duchess of Baden (the Crown Prince's sister) on which was written "Für Papa, von Fritz und Louisa." (To Papa from Fritz and Louisa.) On the card was the Kaiser's private secretary, the Grand Duchess of Baden (the Crown Prince's sister) on which was written "Für Papa, von Fritz und Louisa."

After ten years of Frau von Schack's chaperonage in Baron von Bleichröder's palace, Fraulein von Bleichröder married an Austrian officer and the pretentious and self-indulgent Baroness von Schack took him and an estate in Silesia. The officer took his mistress on the wedding journey and placed her in a little house near the gate of the estate. Shortly after their marriage, they were divorced and finally Frau von Schack returned to her family. She returned to her simple life with her two daughters. I stayed with them for several days, passing the days together pleasantly, in 1888. My unprofessional friend, a few years my senior, went with me to the theatre on his travels. Frau von Schack had died and the two daughters lived together very quietly in a remote quarter of Berlin. Since then, I have heard nothing of them. My intimacy with the family of von Schack made marked impressions on my life.

By S. A. Walsall

Ex. 1

Your Teacher Enjoys

By Sarah A. Hanson

CLEAN hands with nails attended to.
Your being neat and clean otherwise.
Promptness at lessons.
Your doing your best to learn.
Your trying to be pleasant.
Your treating her as you would like to
be treated.

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By Charles Knetzger

As a preliminary exercise they might play the C scale one octave ascending, then go over the scale again inserting the natural sign on the right hand key, and then calling it the right hand key. They might have them play the same scale one octave descending, then insert the nearest key to the left of each one played, calling it the flat of that key. Put special emphasis on the fact that a sharp or flat is not necessary to indicate the key. They might have them for them to realize that F is the sharp of E, and E is the flat of F; also, that C is the sharp of B and B is the flat of C.

The natural sign is used to cancel or take away a sharp or flat. The note thus marked is always played on a white key. Sharps and flats are always indicated by the musician what note to play. He must obey them just as the traveler on the highway does the "Stop" and "Go"

Besides learning to recognize sharps and flats on the printed page, and being able to locate them correctly on the keyboard, pupils should also learn to write them on the staff, as in the following example:

By Lucille Nancy Wagenfeld

Then the child may attempt to play both hands together. During all this time he is counting aloud, as this makes him concentrate.

It will not be long before the pupil will be able to play in correct time without much help from the teacher.

By Elizabeth McConkey

SEVEN hundred dollars for a piano for the gymnasium: the whole amount to be raised by the school children! So many canvasses; so many steps; so many pennies; and before the campaign ends—so many doubts and questions: "Why do we need a piano for marching? Why do we need music for dancing?"

Many activities require concerted action. Rowers pull together; soldiers step together. These movements recur at certain unvarying intervals.

A melody is heard one sound after another. It is spread over time as a paint-

But, being an art, it forms a whole from many parts. The parts of the desk ruler are *inches*, but that is something we see, a space unit. In music the units are parts, not of space, but of time—measured

These recurring time-lengths form what we call *rhythm*. It is by this the rower measures the pull of the oars; the soldier the step forward; the dancer the recurring figure.

musical time-lengths tell not only when to step or pull or dance, but also how. This is done through the use of different arrangements among these units. There are three main types depending on the relation between the strong and weak pulses:

$\frac{4}{4}$ _____
(strong)

| | | | | | |
|--|---------------|----------|--------|--------|--------|
| | $\frac{3}{4}$ | _____ | (weak) | (weak) | (weak) |
| | | (strong) | | | |
| | | _____ | (weak) | (weak) | |
| | $\frac{2}{4}$ | _____ | | | |
| | | (strong) | | | |
| | | _____ | (weak) | | |

The numbers above the fraction lines indicate the number of beats in a measure. The numbers below the lines show the unit of measurement, which in this case is a 4th or quarter note ($\frac{1}{4}$)—just as one might call 3 inches $\frac{3}{4}$ (of a foot). Soldiers march to $\frac{1}{4}$, dancers dance to $\frac{3}{4}$, and sailors row to $\frac{1}{4}$ times.

We need a ruler to solve the complicated problems of geometry; still more do we need a piano to elucidate the intricate figures of dance.

By Dora T. Nye

The plots are pages of white draw paper nine by ten inches. On the second page is painted or pasted any flower pupil chooses to represent this section. The top of this page the teacher writes the number of major and minor scales student has learned. Near the bottom of the page the staff is made by the

The Arpeggio page is done in a similar manner. The number of studies learned and their composer is written on the top page. The flowers are placed as the pupil likes best.

The number of pieces studied is put on the next page. On the Memory Page, write the number of pieces memorized. The flower used in this plot may very aptly be the Forget-me-not.

On the Original Page a composition the pupil's own invention is set down. he cannot compose, preliminary chords such as Tonic, Sub-dominant and Dominant are written.

On the cover of each book the school drawing teacher draws a harp. The pupils color the harp as he likes, with gilt pen or yellow crayons, and the strings a dark shade. The teacher fastens the pages together with small gold-colored clasps.

No two books need be alike and great originality may be shown in the arrangements of the colored flowers. Roses, carnations, tulips, pansies and asters make most attractive books. At recitals these garden books may be put on exhibition for the parents and friends to see.

These gardens are really a record of progress made during the half year. Though they mean a little extra trouble for the teacher, this is well repaid in the incentive they give the pupils to further work and the insight they give the parents into the work already accomplished.

By Caroline V. Wood

I have found it a good plan, when a pupil is starting in on the Mathews *Grad Course*, for example, to have him go through the following drill upon taking each new piece of music:

1. How are we going to count this piece?
2. Tell me what kind of notes you have in this piece and show some of each kind to me.
3. Are there any rests? What kind of rests?
4. How many phrases are there in this piece?

5. Name the notes of the left hand, then those of the right (even if both hands are alike, an octave apart, as this facilitates reading notes in different stages, a very necessary part of the drill).

6. Now play the left hand part; then the right hand part; then both together *always counting*.

7. If special stress is laid on the left hand part from the very beginning, always directing particular attention to the left hand first and working out its difficulties it will not cause the trouble

CONCERNING the value of musical arrangements in general, there has been no small amount of controversy. To this latter we have no intention of contributing just now, our object in the present paper being to define our terms and distinguish between them, also to support our definitions and distinctions by typical instances or examples. Perhaps the best definition of an arrangement, pure and simple, is that given in Stainer and Barratt's *Dictionary of Musical Terms*, in which the expression is defined as one denoting "a selection and adaptation of the parts of a composition to fit them for performance by other voices or instruments than those originally designed."

The la Sir Hubert Parry declared the functions of a musical arranger and those of a literary translator to be more or less analogous, requiring in both cases "a certain correspondence of feeling with the original author." At any rate, it is generally agreed that any arrangement, to be artistically successful, must be faithful to its original, setting forth the salient features of the latter without the introduction of foreign material, and reproducing as nearly as possible the composer's effect, although altering his original disposition of parts and subordinate rhythmic details. These are almost always, a ne-

cessity, in order to translate effectively the idiom of one instrument into the corresponding peculiarities of another. In fact, it is just at this point that the role of the arranger becomes crucial. This is the point at which the arranger and the transcriber part company. The latter, as Mr. J. A. Fuller-Maitland says, "rarely, if ever, fails to add something of his own to the work he does." The former, on the other hand, as Hubert Parry complains, must "modern transcriptions destroy 'the balance of the original works by undue enlargement of particular parts.' On the other hand much useful work is done by those who, by 'compression and condensation,' rendered long and elaborate orchestral or choral works available for performance upon, let us say, the 'king of instruments,' the piano." The more common and domestic relative, the modern pianoforte.

A curious fact in the history of early musical arrangements is that the process of arranging was not then widely understood. Prior to the end of the eighteenth century such changes as were made in the world of any composer of the period were usually made by him to fit them for performance under a different environment, or for expression upon a different medium, were described as "bragging," "making new," or "rearranging." The term "made proper," or "newly set forth." Probably the first work to employ the term "arranged" was the Beaux-arts songbook, *Les Chansons de France*, which was set forth with pianoforte accompaniment by Joseph Corfè (1790-1820), sometimes known as Salisbury, who was the first to describe it as "pianoforte." It has since been so described where those Handel's choruses for pianoforte duet which appeared in 1795 at the Theatre Français (Oxford) in London are concerned. Essex organist, who claimed descent from Cardinal Wolsey. These arrangements earned a well-deserved popularity and a wide standard of approval. In the years following they have frequently played

*An Authoritative Historical Article by the Well-Known
English Music Savant*

phonies" on account of their sup-
posed "quality." Whereupon, he arranged
for these same symphonies as sextets
of strings and flute, the excellence of
which was voluntarily undertaken not
to be acknowledged by the publisher.
The publisher, for a limador permanent employ-
ed by London publishers, "on purpose
made arrangements of large works for
piano-forte or small bands." Just
then, the publisher, who had prevailed upon
him to visit London, and produce there
his "Twelve London Symphonies," had
decided, as a result of the poor sale of
these, to publish a new set of twelve
piano-forte solos. This decision was
bitterly carried out by J. S. C. Pissin,
(c. 1822), another German musician,
"of very singular habits," who settled
in London, and whose model was
so great that he refused to allow his
name to appear either on his arrange-
ments or of the Viennese master's works, or
handwork we cannot say, though the rea-
son must have been a distrust of these
own powers. At any rate, the workman-
ship in most cases was so bad, that it is
not surprising that the arrangements
have not been handed to posterity. This
would have been to their lasting discredit
in a paper of the limited dimensions of
the present essay it will be impossible
to give any account of the numerous
arrangements which the great masters
have made of their own and other works.
But mention should be made of Bach's
transcriptions, for clavichord, and
piano-forte, of his own and other works,
of his string quartet, and of the violin concerto
of the celebrated Italian violinist, Vivaldi,
who died at Venice in 1743. Bach, al-
though arranged his own works for
piano-forte, and a fugue in D minor
and adapted at least two of his violin
concertos for performance upon the
clavichord. In fact, a pamphlet could easily be
compiled of the arrangements of the
great, from his own works only.

Handel, as we know, not only freely borrowed from other composers, or credited with having done so, but also arranged many settings of the Psalms, and transcribed some of his Italian chamber duets as material for the Messiah choruses, as *For Unto Us, Hail, Yoke Is Easy, and All We Like Sheep*.

works, for example, the *Trio in C Minor*, op. 1, No. 3, as a *Quintet for Strings*; the *Pianoforte* is described as a string quartet; the *Sepiet*, Op. 20, as a *Trio*; the *Second Symphony* as a pianoforte trio, and so on.

Then Schubert arranged many of his instrumental movements, including the *Symphony in the E-flat style*, for pianoforte duets; Mendelssohn, his *Overture to the "Midsummer Night's Dream"* for pianoforte solo; the *Scherzo* from his *Op. 20*, for full orchestra, in the 18th style; and the *minor Symphony*," Schumann some of his *Overtures* for pianoforte duet, Madame Schumann arranging his *Quintet, Op. 44*, for two pianofortes; Brahms his *Quintan* for two pianofortes, originally arranged for full orchestra, and his *fourth part* for full orchestra, and

On the other hand we have innumerable examples of arrangements and transcriptions made by hands other than those of the composer or those of his personally inspired friends. Thus, for pianoforte, Liszt has made some wonderful transcriptions of Schubert's songs; Busoni and others have arranged for pianoforte solo some of the principal organ compositions of J. S. Bach; while Liszt again is responsible for a fine piano transcription of the first movement of Beethoven's nine symphonies, and is also the perpetrator of a clever transcription of Mendelssohn's *Wedding March*. These are, however, but a few selected items from amongst the enormous number of arrangements for pianoforte solo with many other instruments, and with quite a few familiar, perhaps so familiar as to need no further mention of any of these works.

Arrangements for Orchestra

On the opposite side of the picture, namely, piano-forte music arranged for the orchestra, we find amongst other things the most important music of the 19th century, namely, by Berlioz and by Weingartner, of Weber's well-known piano-forte solo, *Livitation à la Valse*; also immen- sely smaller works, including Gounod's hackneyed transcription of the first prelude from Chopin's (added) of the first prelude from Bach's immortal "Forty-eight," and many others. In this field, first and foremost, but by no means for to mention the wonderful organ arrangements and transcriptions of the 19th century, we must mention the organist of St. George's Hall, Liverpool, and the greatest organ virtuoso of the last century. Best was, practically, the first of the century effectively and artistically, and the most important instrument in the movements for performance upon "the king of instruments," thereby opening up a path in which the best modern organists and organ writers have been only too

A closing allusion to some transcriptions whose only claim to recognition is their utter inadequacy and impropriety would necessitate the mention of a disarrangement of the *Hallelujah Chorus* for two German flutes, published by Walker of London, about 1800; another for two concertinas; and a final distortion for har-

paniments for flute and violoncello. But, when all is said, these are in no sense so buffoon, not to say blasphemous, as the operatic melodies torn from their connections and used in many supposedly religious places and connections in the Western hemisphere and formerly, but happily no longer, in the Eastern hemisphere. The names of the perpetrators of these musical outrages, improprieties, impertinences, or irrelevances, are not generally displayed, and for this we are thankful! For thus we are spared the necessity of advertising any such an individual. We would rather say with Thomas Moore,

"Oh, breathe not his name! let it sleep in the shade,
Where cold and unhonoured his relics are laid."

"Give Me Little Classics"

By Nellie B. Smart

For thorough musical teaching the use of little classics is a necessity, though some contend that they do not appeal to the child mind. Without them he has no perception of the simple beauty of good music, and his taste, whether natural or imparted to him, remains untrained.

In teaching it is not right to neglect those musical pictures of pure beauty which have been put into the child's world by Gurlietti, Clementi, Heller, Haydn and others. These are a guide to the greater works which, in later life, are likely to bring so much pleasure.

Classics, some say, are too heavy for the child mind. There seems no sense in the word heavy, as applied to little classics; and I feel as though I am the child pleading with his teacher to do him justice and to know that he is capable of loving those little beauties which were left to him by the great masters.

With some children it is hard to make them advance in good taste; but sometimes the home is a little to blame. In taste a teacher cannot do much if the home is against him. Praise a child persistently for playing trash and he will like trash; but if he is praised persistently for playing a child's classic, his face will beam with a keener liking. Great care should be taken not to give pieces in the classical style that are too difficult. Nothing turns the pupil so much against a piece as to find parts in it he cannot master.

A pupil at the beginning can form no opinion how far he will go before he ends. Suppose he should take counterpoint, harmony, composition and musical form. How gratefully he will remember that teacher who gave him the little classics which he knows so well; where the melody is answered in treble or bass; where the harmonies are so simple; where the sections and sentences are so well defined and the form so easily understood.

It is perfectly clear to all who give thought to the subject that little classics are a positive necessity to good teaching. Do we ever go to the great teachers of the present day, who pride themselves on their thoroughness, and find these classics neglected? Never. They may give those which appeal to the emotions, Chopin, for instance, rather than those which appeal to the mind such as Bach, but they are classics all the same. How great would be the advance if all children were honorably taught to know at least what good music is. We should not have the best thrown on one side, while our ears are worried by the din of sounds that are worse than any of nature's music.

"Give me little classics," pleads the child of mind.

Anything that is tiresome is neither artistic nor theatrical.—GIULIO GATTI-CAZZARA.

Unique Report Cards

By Helen Oliphant Bates

"I CAN hardly wait to get my report card because I expect good grades and I want to read the story on the back."

"How do you know that you will find a story on the back? Miss Grey never sends out two report cards alike. This month, instead of white or colored cards, they may send out pretty folders decorated with musical symbols, pictures of composers or musical instruments, or perhaps verses about music and practicing. We may get biographies or descriptions of the different instruments, and then it is time to be prepared for a speech at the next class meeting."

"One month she put three measures of music on each card and offered a prize to all those who found the name and com-

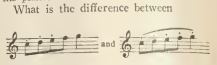
poser of the piece. This was easy, provided you had no bad grades that made you ashamed to show your card; because, as Miss Grey had taken three measures from one piece of each student, it was from one piece of each student, it was simply a matter of finding out the one who knew your three measures. Then she had a class meeting at which each one announced the name and author of the music on her card, and whoever was studying the piece had to play it. Those who had not been practicing faithfully found real resolutions not to be caught again with poorly prepared pieces."

"This all sounds very interesting. I am going to work carefully to be able for anything I may be asked to do."

The (So-Called) Portamento Staccato

By Ben Venuto

This term, though in somewhat common use, is very unfortunately chosen, as *portamento* properly means a gliding from one tone to another in such a manner as to run through all the intermediate degrees of pitch—a thing possible only with the human voice, the slide trombone, and instruments of the violin family—perhaps we ought also to add, the "stet guitar." However it is not our present object to discuss musical terms, but, taking them as we find them, to explain just how this touch should be performed on the piano.



What is the difference between a pupil asks. And the answer is naturally and correctly, that the dots are so modified by the slur that a lesser degree of separation is indicated.

In order to judge just how much or little the touch should be separated, the following method is helpful. "Play all the notes with one and the same finger, but as smoothly as possible, and you will have an excellent example of 'portamento staccato.' Now use your right index finger again, and try to imitate the effect just produced with one finger alone. Do not use any special staccato touch, but merely play the notes plainly, yet not quite connected."

Incidentally, it will not be out of place to mention the fact that in *rubato* music, the slur (in this combination of dots and slur) is merely a sign that the notes are played in one bowing, and the staccato effect remains as decided as ever, except in song-like passages. Each instrument has its own uses and traditions.

Reaching by Rotation

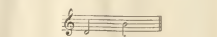
By Ada Pilker

The inability to reach difficult intervals with ease often proves to be a serious inhibition to the fluent production of rich, full tones.

Ease in reaching large intervals may be quickly gained by the use of rotation during practice periods. By rotation the hand approaches the key from above, thus eliminating the cause of the difficulty, which is tension in the palm of the hand. To insure the result, the pupils play the hand from above, rotate the right arm toward the body in an ascending passage and away from the body in a descending passage. Reverse the process for the left hand.

Difficult reaches yield readily to this treatment. After a few repetitions of rotary motion the interval may easily be taken in the normal manner.

Rotation may be practiced both forward and backward, as in the following example:



Rotate from 3D to 5B and back from 5B to 3D.

Practiced in this manner, rotation produces a marked improvement in the touch and will do much toward freeing the arm as it automatically produces weight.

"I believe that concerts will become more intimate, smaller affairs; that the evening of the future will be a recital of music and interpretation, and that only much great talent will survive"—Leopold Godowsky.

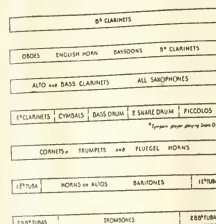
DEPARTMENT OF ORCHESTRAS AND BANDS

How to Develop a School Band

By J. E. MADDY

Part II.

Literally thousands of letters have been received at the office of THE ETUDE MUSIC MAGAZINE commenting upon the policy of expansion adopted by THE ETUDE. Our readers who are interested in the orchestra and the band will be pleased to note the inauguration of a new department which will contain articles relating to the band and orchestra instruction.



Marching Diagrams for Modern Bands

Marching diagram shows approximate arrangement, which varies with instrumentation. The plan followed always has the trombones in front (so they won't bump their slides into those in front of them) followed by the larger brass, then the cornets. The drums are usually placed in the center with brass in front and reeds behind them, so the drums can be heard by all the players. Oboe and bassoon players should be taught to play the snare drum, as it is difficult to march and play these instruments and move snare drums are an advantage to a marching band.

Where to Have Rehearsals

This is often a difficult question. The answer is, make the best use of what you have. No other teacher wants to teach a class where the band can be heard rehearsing. The acoustics of the rehearsal room are often poor. The stage of an auditorium is an ideal place for band rehearsals. The space takes up the echoes and makes the music clearer to the players and the leader. When the pupils play there in public they are used to the place, a most important consideration. Small rooms for band rehearsals are usually poor, for there are usually many distracting echoes and when these are present it is almost impossible to play in tune.

Seating the Band

The chairs and music stands should be set in place before the band convenes. The janitor or some student appointed for this purpose should see that the chairs are set in place before the band convenes.

Practiced in this manner, rotation produces a marked improvement in the touch and will do much toward freeing the arm as it automatically produces weight.

"I believe that concerts will become more intimate, smaller affairs; that the evening of the future will be a recital of music and interpretation, and that only much great talent will survive"—Leopold Godowsky.

and percussion in another. These should meet from time to time in a section rehearsal. The work at these rehearsals should be largely individual.

Tryout Routine

A selection is assigned by the director a week in advance and the players are given an opportunity to take the music home for practice, the players at each desk arranging for the use of the music on alternate days. When the rehearsal starts the conductor selects a phrase or passage of the assigned piece and the players play the passage in unison and then individually, beginning with the best or head player. This is, strictly, a contest and the members present are the judges. As soon as one player plays the passage he is the one preceding all hands go up and the players change seats immediately. In case of doubt the conductor decides. The conductor reserves the right of veto in case of prejudice, which often occurs among students. The same routine is followed throughout the other sections, after which the entire selection is played by the entire group. At the end of the period, if any is taken up in rehearsing the music as at a regular rehearsal.

The spirit of competition is the strongest incentive to which we can appeal and will instill more ambition than any other device. The loss of a seat becomes a very serious matter and pupils will do an amazing amount of hard work to regain it.

Officers

Every band should have some organization, with regularly elected officers, and these should be responsible for the functioning of their various departments. Each part should have its leader, to be determined by the "tryouts." In addition, there should be a president or manager, a vice-president, or assistant manager, and two or three assistants. There should also be an assistant leader or two and a drum major. This plan of organization serves many purposes. First, it relieves the leader of

teacher, who has his hands full with the teaching. Secondly, pupils need training in responsibility and here is an excellent chance for it.

Suggested List of Band Rules to be Emphasized

1. Order is Heaven's first law. It applies especially to band practice.
2. (a) Every member must be in his place when the five-minute bell rings. (b) Take places quietly. Warm up in perfect silence.
3. (a) When the bell rings, the concertmaster (solo clarinet) rises; takes B flat from the oboe. This is the signal for principals of each reed section to arise, Brass and percussion players arrange their music according to program on blackboard while reeds are tuning. All reeds tune at the same time and stop as soon as they are in tune and give the brasses a chance. (b) When reeds have tuned, concertmaster signals, and the brasses tune. Reed players arrange their music while the brasses are being tuned. When concertmaster sits, all tuning stops. The conductor rises and the rehearsal begins without a word.
4. (a) Watch position of instruments while playing. (b) Sit with both feet on the floor, posing forward for correct breathing. (c) All players must have uniform posing position for instruments. It is the duty of the efficiency manager to report all cases of poor position and disorderly conduct.
5. (a) Do not notice mistakes of others in rehearsal or concert. (b) No visiting or practicing during rehearsal or concert. Reason: An ear that is not delicate enough to dislike other sounds during music will never make a first-class musician.
6. Anyone wishing to speak during rehearsal must rise and address the presiding officer or conductor.
7. (a) All eyes on the conductor. (b) Stop playing instantly when you hear three taps, or when the bison stops. (c) Insure that pupils in position ready to play when you

hear two taps, or when the conductor raises his baton, or when he speaks.

8. Between pieces: (a) Get next piece ready. (b) Tune quickly if necessary. (c) Be ready to start on signal.

9. Failure to comply with the above rules will be punished by suspension from the band. Re-admission will be granted only by written order from the principal.

10. (a) Auditorium shall be closed to everyone except members of the band during sectional rehearsals. (b) Parents and teachers may visit sectional rehearsals by permission only. Listeners are admitted to all other rehearsals, provided they are perfectly quiet.

11. All members must take at least one lesson a week and practice approximately six hours weekly outside of class.

12. Phrasing must be marked by the third day after the first reading. Members of sections may be required to perform sections in marking and conduct. (May be omitted.)

13. Tryouts are held every week, at which time promotions are made in accordance with ability shown. Players are admitted by examination only.

14. All smaller instrument cases must be under the chairs of players.

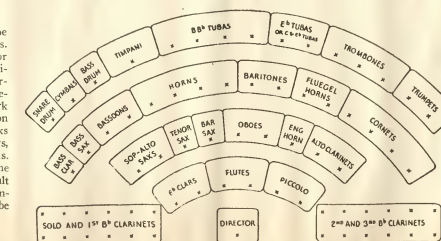
Note. The band is organized with a president, secretary, librarian and assistant librarian, student leader, drum major, and efficiency manager. Assistant librarian places books and music before rehearsals. Efficiency officer is appointed by the conductor. Attendance is taken by Secretary during rehearsal. Secretary collects excuses and grants passes.

Discipline

The best way to discipline a music ensemble of any sort is to give them so much to do that there is no time to do anything else. The lesson or rehearsal should be so organized, routine and programmed that no time is left for foolishness. The material used should be so profuse and interesting that there is a time to do anything that no interference of any sort is tolerated. The public opinion of the class on this point should be so strong in the right direction that none dare go against it. All notices not absolutely necessary should be banished from the rehearsal room.

Leaders are very apt to be careless in selecting what they are to rehearse, so, by meaningless repetition and aimless practicing, dissipate their energies and discourage their pupils. Of course, pupils like to play over the music they know and like, but there is a time to do this. They instinctively know whether they are going ahead or are simply marking time. So, even in the playing of an old piece, the leader should be sure to bring out some new perfection in the playing or beauty in the music so plainly that every pupil in the ensemble will see that that particular playing was time well spent.

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SEATING PLAN FOR SYMPHONIC BAND

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

What the Music Supervisor Can Do During Vacation Time

IT MUST BE remembered that long vacations are not granted to business men and women. It is only in certain professions that the practice of taking long vacations obtains. The precedent has long been established in the schools by the fact that the labor of the boy and girl was needed during the late spring and summer months on the farm. When the big cities sprang up the policy was adopted and while there is a two-hundred-day school year required in most places, the rural communities have been very loath to fall in line in accepting an adequate school year for the boy and girl. There is an exodus of school children of foreign parentage in the cities every spring. Whole families move to the country and work on truck farms and in the fields; naturally the teacher is relieved from duty when the schools close.

Many communities have adopted a three-term school year and others have established summer schools. The three-term school year affords an opportunity for an increased income, and the school teacher is hereby eluded of the chance to continue at his post. The summer school of six weeks or more has been established for pupils who have failed in certain subjects and who wish to make up the work. The study of music does not function in the summer schools to any extent and the music teacher finds that the summer vacation enforces a period of idleness on him unless he takes advantage of the opportunity to seek employment as a professional musician either by playing or teaching. There are many ways of utilizing one's spare time which will give great satisfaction. I propose to outline some of the opportunities which present themselves to the music supervisors for study and advancement in the vacation time.

Outside Work

THE AVERAGE school music supervisor maintains a class of music pupils throughout the season in voice, piano, violin, or other instruments, and the class can often be carried on throughout the summer, as parents are anxious for their children to be kept busy doing something while during the summer. The supervisor who has a high standing can secure work in school music methods' teaching at some summer school. Of course contracts must be made by the supervisors interested by first attending conferences and gaining recognition as prominent leaders in their field.

No one is better equipped than the school music teacher to give normal courses in piano, violin and voice class teaching. This presupposes technical skill on the part of the supervisor and a tie-up with some of the societies or corporations which are developing class instruction in music. Classes of children can be carried on in piano, violin and other instruments during the summer.

Summer Camps and Vacation Schools
THE SERVICES of the school music teacher are eagerly sought by the leaders of summer camps. Summer camp life calls for recreational activities in which music has an established place. Outdoor life and music go hand-in-hand. Small orchestras, consisting of any and every

instrument available are in great favor. The community-jazz is a part of the daily program. Glee clubs are very popular and talk on music appreciation, with the use of the phonograph, are indispensable for education and entertainment on long summer evenings. The kinder symphony offers everyone a chance to play. Harmonica clubs have the call for recreational activity in music. The boy and girl scouts are eager to learn the bugle calls; drum majors are also popular. What would the summer camp be without music? The possibilities of music work in conjunction with the summer camp are many.

The vacation Bible school offers an opportunity for the school music teacher to carry on all kinds of musical activities and the music teacher has a broad field here. Operettas and pageants can be prepared and performed. The vacation Bible school depends very largely on the ethical value of teaching right principles of living through the medium of song. These schools are carried on by school teachers and the services of the school music teacher are welcomed.

Summer Engagements

THERE ARE many young supervisors who furnish groups of advanced public school pupils to play at summer places for entertainment and dancing. Many high school music teachers accept engagements for the orchestras and bands. This enables the supervisor to conduct a company of pupils who have been playing together for several seasons, and the young people are extremely eager to accept opportunities of this kind.

In one of our large cities a high school band furnishes music for the summer at a refined amusement park. The supervisor who takes advantage of opportunities of this kind finds that his orchestra or band class which is carried on during the school year is greatly strengthened and the pupils have an actual demonstration of the possibilities of music work as a vocation.

Other Opportunities

THERE IS an opportunity for the supervisor who plays the piano to accompany vocal and violin teachers and also to carry on ensemble classes. Two-piano work with four or eight hands is always popular. Nothing can take the place of four-hand playing for the development of piano sight-reading. Classes in vocal sight-reading can be organized. If the average choir or concert singer could be shown the value of a working knowledge of the fundamental principles of vocal sight-reading, many persons with fine voices

would double their usefulness as choir and concert singers. The average grade teacher needs training in vocal sight-reading, and this group might form a nucleus for a class. The music supervisor has teaching, as teachers of the voice often disregard this important side of vocal technique in favor of tone placement and song interpretation. Many of the churches need deputy organists, pianists and singers for the summer months and an opportunity exists for substitute service of this kind.

How Business Helps

I HAVE dwelt upon the possibilities of securing professional work during the summer months. I have not dwelt upon the fact that many school teachers go into business enterprises in various lines in order to make money and get a change in type of work. Newton said that "a change of work is play."

An amazing number of supervisors go to summer schools of music and take various courses in school music method. One summer school in the East had over seven hundred public school music pupils registered last summer and another had three hundred; and a school in the Middle West had over five hundred enrollments.

Practically every summer school of standing has courses in public school music. Music supervisors have been known to go back to certain summer schools to repeat courses year after year. They enjoy keeping up with the trend of school music education. Acquaintanceships are made and retained, fresh inspiration is found, and enthusiasm is engendered for the coming season's activities. The field of public school music has developed so broadly that an inspection of a summer school catalog of courses offered in school music is a revelation. Courses in sight reading from the elementary to the advanced grades, courses in ear training, courses in earlier and later elementary grade methods, Junior High School and Senior High School methods, Band and Orchestra methods, Choral and Orchestra methods and conducting courses in elementary theory, harmony, counterpoint, fugue and composition, orchestration, courses in history of music, literature of music, general appreciation, courses in folk dancing and many too numerous to mention. One university is offering six-week separate courses in music for the summer session of 1926.

The Teacher's Degree

A DEGREE in public school music is well worth having as the recipient has had a fine training in the many and

varied phases of the theory and practice of school music teaching and also has had to fulfill the requirements in academic and pedagogical subjects.

Every school music teacher who wishes to advance in his chosen field should secure a degree. Many supervisors can pass examinations in certain elementary courses and enter the advanced courses. Credit can be obtained for proficiency in piano and vocal work. Some institutions offer twenty-five semester hours of credit for these two subjects alone.

The large cities insist that all candidates for music positions must have high qualifications before they can be appointed as teachers and supervisors. A comparatively small number of music supervisors can meet these requirements and consequently they are in a position to fill the best positions. The ambitious supervisor can easily secure a better position by taking stock of his professional equipment. If this is found to be inadequate he should make up this deficiency by going to summer school. The scientific budget for every school man contains an item calling for expenditures for higher training. While it is a hardship for the small salaried supervisor to spend his time and money for this necessary training, yet it often opens the way to future advancement and recognition.

School and Summering

MANY summer music schools are situated in summering places and a combination of recreation and pleasurable study is thus afforded. The rates for boarding and tuition are not high and the conditions are ideal for enthusiastic work. Many persons who may feel that the season's work has tired them out react to the surroundings and turn in and work with fresh enthusiasm throughout the summer session. I know of a woman supervisor who traveled over a hundred miles a day to attend classes at a summer school where she was a post-graduate student. She enjoyed the contact with the college and the school. The illness of her aged mother made it necessary for her to return home every night.

Another peculiar reaction to summer school life is the desire to practice and study more intensively than the courses demand. Many supervisors who have no desire to practice piano at home, clamor after the privilege to use the practice piano at summer school, and pay for the privilege. Certain students invariably awaken the slumbers of the rest of the student body by practicing on the school piano organ early in the morning. These same students neglect opportunities to use good pipe organs for practice in their home towns.

New Inspiration

WHAT IS this renewed inspiration and enthusiasm that is engendered by the summer session for school music teachers? It is not easy to explain the

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Making Your Playing Mean Something

By JEAN CORRODI MOOS

A Practical Working Plan by an Experienced Teacher

THAT INTERPRETATION is to music what the soul is to the human body may be accepted as a self-evident fact. No more is it to be questioned than that the teaching of interpretation should be one of the main concerns of the teacher who sees in his calling more than a mere way of gaining a livelihood, who views his work as a means of deepening and enriching the lives of those who come under his instruction. To what extent, however, does the average teacher strive to attain this perfection? Does he really in any systematic, logical way, help his pupils in this all-important phase of his work, as he trains them in the details of technical performance for instance? Or does he merely teach the mechanics of interpretation in a scrappy piecemeal way? We direct the pupil, for instance, to stress this note, to *crescendo* this passage, to retard that one, and so forth; confining ourselves to just the passage in hand. We rarely, perhaps never, give him a reason for the desired modification of time or force; nor do we acquaint him with those broader principles of interpretation which he on his own initiative might employ in future cases. If his artistic instinct is strong enough, of course, he might be able to catch such mental wrangling, to co-ordinate these scattered facts of interpretation, and to attain, despite his teacher, a consistent artistic style of playing. The large majority of less endowed pupils, however, are contented to flounder along helplessly, consulting themselves in the end that the more imitative aspects of their art are incommunicable, mysterious, wholly inaccessible to intelligence, thus waving the inconvenient halo around the teacher's head. But we might as well awake to the fact that halos, in our rationalistic world, are rapidly going out of style.

Element of Mystery

NOW IT is of course true that there is an element of incommunicable mystery in any art, and particularly in the art of music. No one would be so fatuous as to contend for instance that the finer spiritual qualities of the really inspired artist's playing can be conveyed either by word or by printer's ink. But that merely emphasizes the necessity of conveying what can be conveyed with the utmost effectiveness.

Here of course we meet with the objection that the systematic teaching of interpretation is impracticable, that the talented do not need it, while the untalented do not profit by it. But this objection is wholly without force. For through proper instruction, the former having already in his mind the broader aspects of general interpretative tendencies, will save himself much aimless and time-consuming experimentation in the laboratory of his daily practice; and the latter, having been brought within reach of a finished and intelligent, if not genuinely artistic style of playing, will go surprisingly far in the pursuit of even the more recumbent aspects of musical interpretation.

Just as groundless is the fear that the application of concrete rules of expression might encourage mental sloth on the player's part, might indeed tend to turn an act of spontaneous self-expression into a mere mechanistic performance. For with all the aid the player may derive from such rules, there are still enough of the finer details of dynamic and rhythmic shading to be evolved within his own self to keep him from mentally idling at his task.

For one thing our system of notation is quite inadequate for recording the finer texture of the composer's style. Short notes, for instance, are often used in the bass and the accompaniment where sustained effects are evidently intended. Then the tempo indications are often very vague. *Allegro*, for instance, in an early classic composition, is taken far more slowly than the same tempo in our hectic age, and the same with an *adagio*. Bach, moreover, usually gives no tempo prescription at all, and within the body of a composition, too, there prevails the widest latitude as regards time and force variation. The earlier composers again gave no interpretative suggestions at all and the best edited common-law ground colors of expression.

A player may do all his copy demands and still arrive at no more than a dry, wooden performance. Of course one might mentally add, he might also follow every rule ever invented and still play in the same fashion. But just as the modern composer or editor aids the student by giving interpretative signs, so rules of interpretation extend this aid to those finer details where signs are inadequate. Best of all, they act as an incentive to self-expression.

No performance can be truly artistic unless the player resolves the composer's musical thought in the crucible of his own mind and then sends it forth colored by the warmth of his own imagination. Where the imaginative fires burn low such rules will compel the student to weigh and analyze his reactions and reclaim his performance from the dreary morass of insipidity.

Rhythm and Dynamics

THE double aspect of musical interpretation involving on the one hand rhythm (modifications of time) and on the

other dynamics (modifications of force) is governed by two principles which indicate clearly the close relationship between these phases. The first might be called the principle of the Duality of Variations: *when a change in time is demanded in a composition there is also a tendency towards a change of force*. This is a rule that works both ways. An *accelerando*, for instance, usually invites a *crescendo*; an *accelerando* invites an *accelerando*. It needs must be well understood, however, that this principle covers only such broad, sweeping, well-sustained passages as show a pronounced development of music, while more minute, merely decorative details it might easily lead to caricature instead of sane artistic expression.

Of even greater practical import, because more frequently sinned against, is the principle of the Relativity of Variation: *Every change, both of time and force, is conditioned in amount and duration by the prevailing level of expression*. This is especially true of dynamic changes. If the dynamic level is low, that is, if a composition is prevailingly subdued, all changes are correspondingly attenuated; a *crescendo* calls for only a slight expression of tone, an accent requires but a gentle emphasis, a *forte* fortifies merely a moderate tone-volume.

Conversely, in a spirited composition where the tone-level is higher, the dynamic changes are correspondingly more pronounced. This principle holds good, in a slightly different way, in time changes. The more marked the rhythm, especially in a fast tempo, the fewer and the slighter are the permissible time deviations. The less pronounced the rhythm, particularly in slow tempo, the more required examples are the time variations. In coordination of the means of expression is perhaps

more often disregarded than any other artistic demand, though this disregard is the common cause of so much false sentimentality, distortion and coarseness.

With these two broad principles in mind we may now pass on to some of the more detailed rules of interpretation. First let us address ourselves to the element of time. Considerations of time enter into an interpretation under two aspects, as to tempo or permanent rate of speed on one hand and as to temporary speed variations on the other. Little need be said regarding the former, since the metronome markings, now almost universal in use, make the composer's intentions evident. Where no tempo indications are given, as in Bach, a warning against the prevailing mania for increasing the tempo to the point where the average hearer is swamped by a welter of sounds may not come amiss. Whether the performer is carried away by his desire to turn a polyphonic work into a mere means of exhibiting his executive power or whether familiarity with its contents has rendered its comprehension easy to him, the result is the same to the average listener whose mind is unable to keep up with the tempo. The case of Bach's and other classic writers' unpopularity would disappear if performers were to make it a rule to play their works somewhat slower than the tempo which would seem most natural.

Diversity in Tempo

AS TO the ebb and flow of time within a composition, it is well to remember that uniformity of tempo progression is the fundamental fact in music. Yet in artistic music, when the emotional content is preponderating, where the moods expressed are widely varied, the tempo is absolutely diversified, uniformity of time is absolutely unbearable. A sensitive, deeply musical player, in fact, scarcely ever plays even a single measure in mathematically correct time. On the other hand, one can scarcely be too emphatic in denouncing the tempo distortions of, say, a Chopin performance, especially since it is well known that Chopin himself was a most unrelentingly diversified, uniformity of time is absolutely unbearable. A sensitive, deeply musical player, in fact, scarcely ever plays even a single measure in mathematically correct time. 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Più vivo e espressivo

Tempo I.

rit. mf

cresc.

D.C.

LONG LONG AGO

In the style of a dainty old-fashioned minuet, Grade 3.

ALBERT LOCKE NORRIS, Op. 2

Con moto M.M. = 108

mf

poco accel.

rit.

a tempo

dim. rit.

mf

a tempo

rit.

cresc.

pp

p

mf

cresc.

D.C.

FUNERAL MARCH OF THE DWARF KING

In characteristic style. Play slowly and with exaggerated expression. Grade 2 1/2.

VERNON EVILLE

Largo M.M. = 72

pp

p

mf

cresc.

For Fine only

rit.

morendo

ppp

Fin.

D.S. al

rit.

8
dol.
Ped. simile
p
cresc.
f precipitato
8
dol.
ff brill.
cresc.
8
dim.
legg.
8
cresc.
8
accel.
8
Presto
ff

8
legg. et sinc.
con espressione
Ped. simile
8
Presto
rall.
8
a tempo
Ped. simile
8
precipitato
8
brill.
8
marcellato
ff pesante
rall.
ff
f

SAILOR'S DANCE

ERNEST NEWTON

In genuine hornpipe style, Grade 24.

Allegretto M.M. ♩ = 144

mf
cresc.
Fine
p
mf
D.C.
cresc.

GRANDE VALSE CAPRICE

A successful drawing-room number, arranged for four hands in response to numerous demands.

H. ENGELMANN

Tempo di Valse brillante M.M. $\text{♩} = 60$ SECONDO

p

rit.

Animato M.M. $\text{♩} = 66$

ff *fz* *fz* *mf ben marcato il melodia*

mf grazioso

f

Andante quieto M.M. $\text{♩} = 56$

fz *p*

1

GRANDE VALSE CAPRICE

H. ENGELMANN

Tempo di Valse brillante M.M. $\text{♩} = 60$

PRIMO

p

rit.

Animato M.M. $\text{♩} = 66$

fz *fz* *mf*

mf grazioso

f *mf grazioso*

Andante quieto M.M. $\text{♩} = 56$

p

SECONDO

Tempo I.

First system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat (B-flat). The tempo is marked 'Tempo I.' and the dynamics include 'p grazioso'. The system ends with a 'Fine' marking.

Tempo di Valse lente M.M. $\text{♩} = 50$

Second system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is marked 'Tempo di Valse lente M.M. $\text{♩} = 50$ '. The dynamics include 'p dolce cantabile' and 'mf'.

Third system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'p' and 'mf'.

Fourth system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'mf', 'sostenuto', and 'p'. The system ends with a 'Fine of Trio' marking.

Allegro M.M. $\text{♩} = 66$

Fifth system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is marked 'Allegro M.M. $\text{♩} = 66$ '. The dynamics include 'f brillante'.

Sixth system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'f brillante' and 'D.C. Trio *'.

* From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

THE ETUDE
Tempo I.

PRIMO

First system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is marked 'Tempo I.' and the dynamics include 'p grazioso'.

Second system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'rit.' and 'p'.

Third system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'f' and 'grazioso'.

TRIO-Tempo di Valse lente M.M. $\text{♩} = 50$

Fourth system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is marked 'TRIO-Tempo di Valse lente M.M. $\text{♩} = 50$ '. The dynamics include 'p' and 'Fine'.

Fifth system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'simile' and 'p'.

Sixth system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'mf', 'sostenuto', and 'p'. The system ends with a 'Fine of Trio (D.C.)' marking.

Allegro M.M. $\text{♩} = 66$

Seventh system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is marked 'Allegro M.M. $\text{♩} = 66$ '. The dynamics include 'f brillante' and 'scherz.'.

Eighth system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The dynamics include 'f' and 'D.C. Trio *'.

* From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

THE FADING ROSE

THE ETUDE

A "song without words" in sentimental style. Grade 3.

FREDERICK KEATS

Andante M. M. ♩ = 72

legato con copress.

a tempo

a tempo

deciso

agitato

rit. e dim. Fine

a tempo

deciso

rit.

a tempo

a tempo

rit. e dim.

dec.

a tempo

mp

legato

dolce

a tempo

dec.

rit.

D. C.

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THE ETUDE

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Studio Grand



\$625

Payments extended over
a period of 2½ years.

This exquisite little studio grand is only four feet nine inches long, and fits in almost anywhere. Yet it possesses the striking beauty and unexcelled tone that for more than 200 years have made Wurlitzer the outstanding name in the musical field.

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wax paper and sealed



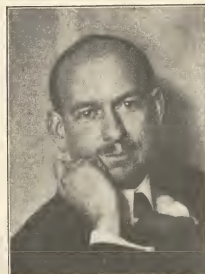
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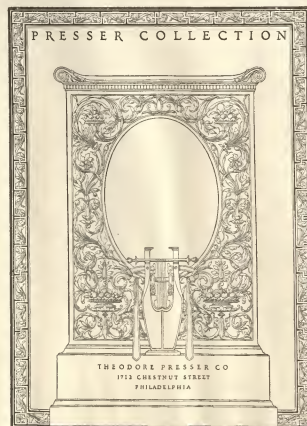
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HE has been President of the Artists' Guild of New York; Vice-President of the Drama League; Honorary Vice-President of the Authors' League, and received the much coveted



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HELEN DALLAM

In oriental style, with strumming tom-toms, and contrasting major-minor modes. Grade 3.

With spirit, rollicking M.M. ♩ = 108

AMONG THE FLOWERS

Exemplifying steadiness and evenness in light finger work. Grade 3 1/2.

Allegro moderato M.M. = 116

p cantando e con grazia

con moto cresc.

a tempo p

Fine

THE ETUDE

G.N. BENSON

THE ETUDE

sentito

con moto cresc.

a tempo p

Fine

DANSE ROCOCO

MARI PALDI

Affording practice in left-hand leaps, in double-notes, and in left hand finger-work. Grade 3.

Allegretto M.M. = 108

p

con moto cresc.

a tempo p

Fine

A beautiful transcription of one of the lesser known classics. Grade 5.

MENUET

from "STRING TRIO IN E \flat "
L. van BEETHOVEN, Op. 3

Concert Arr. by
RICHARD BURMEISTER

THE ETUDE

Allegretto con moto M.M. $\text{♩} = 108$

p *mf* *f* *pp* *rit.* *cresc.* *a tempo* *Last time to Coda* *rit.* *cresc.* *a tempo*

THE ETUDE

cresc. *f* *dim.* *p* *D. C.* *un poco più lento* *Coda* *cresc.* *rit.* *dim.* *pp a tempo*

SCOTTISH BLUES

R. S. MORRISON

In reducing snatches of well-known Scotch folk melodies. Grade 3

Allegretto M.M. $\text{♩} = 108$

f *mf* *f* *pp* *rit.* *cresc.* *a tempo*

5
3 4 2 3 4 1 2 1
3
5
f
mf
Fine
f
mf
mp
mp
D.C.

THE ETUDE

Registration:
Swell, Voix Celestes with 8ve coupler
Great. (or Choir) Vox Angelica.
Pedal. Soft 16ft. to Swell

A charming voluntary Lento M.M. $\text{♩} = 72$
for the soft stops. Swell (Box closed)

MANUALS

PEDALS

M.M. $\text{♩} = 66$
Swell
pp
p dolce
Choir
add soft 4ft. Flute
Fino
mp
Choir Clarinet
Swell soft 8ft.
D.S.

PRAYER AND CRADLE SONG

FREDERIC LACEY

A broad cantilena, in the First and Third Positions.

LOVE SONG

FRANZ DRDLA, Op. 201, No. 1

Andante moderato M.M. $\text{♩} = 72$

Violin

Piano

THE ETUDE

THE ETUDE

AUGUST 1926

Page 599

THE RETURN OF LOVE | TORNATO È AMORE

A SONG OF JOY CANTO DELLA GIOIA

ON THE "PRELUDE IN G" FROM BACH'S "WELL-TEMPERED CLAVICHORD"

From Two Songs of Joy, and of Sorrows based upon Preludes by Bach. A delightful novelty.

A. BUZZI-PECCIA

Allegro giocando

New life and love re - vive in me, and
 Ri - na - sce a mo - ra al la amor, e

jeal - ous - an - guish chan - ges to joy - and
 la Tra - di - ta Col - ha di gio - ja il

bright - ness. Ah nol no more I mar -
 se no. Ah nol non pui mar -

weep, The fu - ture smiles up - on me
fir a me sor ri de tan ne

now, a hymn of glad - ness, a burst of
vir na di glo ja so no can -

song, and to my heart sweet love doth re -
far a sul ta ti cor ri tor na a -

turn. Sweet love once more, Sweet love re -
mor a - mor, ri for na a - mor, ri

turns, and to my fond heart Sweet love re -
tor - na a sul ta ti cor a - mor ri

turns a gain, Re - turns a - gain!
tor na a me. ri - tor na a - mor!

lento
 cresc.

IF LOVE WERE WHAT THE ROSE IS

HARRY DAY

Con molto espressione M.M. ♩ = 42

If love were what the rose is, And I were like the leaf Our lives would grow to- geth - er In

sad or sing - ing weath - er, Blown fields or flower - ful clos - es, Green pleas - ures or grey grief; If

love were what the rose is, And I were like the leaf.

faster

If I were what the words are, And love were like the tune, With doub - le round and sin - gle De -

a tempo

light our lips would min - gle With kis - ses glad as birds are That get sweet rain at noon; If

rit.

I were what the words are And love were like the tune, If love were like the tune, If love were like the tune.

p *rit.* *pp*

SINGING IN THE RAIN

THE ETUDE

COREY FORD

HENRY SHEPHERD STEWART

Andante con moto *mp*

f. a. Rain-drops are fall-ing, rain-birds are call-ing, O-ver the Stormclouds are lift-ing, shad-ows are drift-ing, Bring-ing the

mf

hill-side, o-ver the plain; Some-where a lone-ly re-frain Ech-oes in sun-shine, af-ter the rain; Some-where in hap-py re-frain Some-one is

mp *poco rit.* *mf*

sor-row a-gain, Some-one is sing-ing in the rain. Sing-ing a-gain, Sing-ing of rain-bows in the rain. Sing-ing o-ver the

high-ways, Sing-ing o-ver the by-ways, Some-where ech-oes are bring-ing

Lone-ly mel-o-dies ring-ing, Some-one lad-en with sor-row Look-ing to-ward to-

mf *poco rit.* *D.C.*

mor-row, Ev-er wait-ing the rain-bow, Sing-ing in the rain.

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A Music Students' Loan Fund of \$12,500

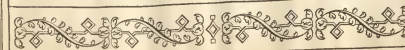
To assist students lacking sufficient means for their study, the Alumni Association of the Sherwood Music School is providing a Music Students' Loan Fund of \$12,500; to be distributed in amounts averaging \$500, and used to defray the 1926-27 tuition expenses of new students entering the Sherwood Music School, beginning with the 1926 Fall Term.

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No competition is involved in securing the benefit of a loan from this Fund. The loans will be placed at the discretion of the officials of the Association, with students who can provide good character recommendations and who need financial assistance.

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A SEARCH for the secret of beauty of vocal quality, in the correct singing as well as the correct speaking voice, leads one to discover how easily and spontaneously the great singers give the most difficult operatic arias. The conclusion is that after the preparatory work is finished, it is only a question of proper relaxation of the throat.

However, proper relaxation of the throat depends entirely upon a re-building of the human body. Ignorance of this fact accounts for the unpleasant quality of tone which seems to be inherent in the voices of many singers, students for years under celebrated vocal instructors (in reality, nothing more than vocal coaches) with little or no knowledge of the means of voice production.

Beautiful tones are produced by great singers by a perfectly natural pressure, otherwise known as the "coup de glotte" (stroke of the glottis). The effectiveness of this vocal attack depends upon the air-column, and the manner in which it strikes the vocal cords. Beautiful tones are sometimes made by inferior singers, who are referred to as musically talented, but mentally lazy. They seem to be endowed with perfectly controlled throat and tongue muscles, governed by only the slightest breath pressure; but their voices are not usually of proper strength and durability, for the reason that they lack not only the proper muscular knowledge, but also the body-stiffness which is the chief requisite of all great singers.

Any strong, healthy student can develop the voice of a real artist in two years' time by training the abdominal muscles to sustain an unlimited breath pressure, but for a weak or sickly student to aspire to become a great singer is like reaching for the moon. No matter how high the heights of vocal efficiency will ever be discovered, and the training is now and ever shall be as rigid as that of the prize fighter. There is absolutely no mystery concerning the effectiveness of proper breathing in the elimination of all diseases of the respiratory organs.

The most important factor in health culture is how much oxygen you breathe, and the next important factor is how much reserve breath you keep while exhaling. The immense chest expansion boasted of by the noted athletes is not to be emulated. Such unnatural expansion causes the lungs and heart to suffer from the unequal strain always present when there is very little reserve breath. If, however, the chest is developed to remain permanently expanded, and the diaphragm permitted to work to full capacity, the singer is proceeding upon the right principle.

As a matter of fact, one who is able to stand and sit perfectly erect usually breathes correctly, but unfortunately for posterity, a large percentage of civilized humans are sadly in need of shoulder braces, and are being slowly starved to death for want of oxygen.

The following exercises are for the acquisition of breath control and the development of diaphragm muscular relaxation:

Exercise No. 1. Stand with feet close together, arms hanging loosely at the sides. Empty the lungs as completely as possible. Inhale full breath through the nose, while lifting the arms above the head. Clasp the hands and stretch upwards, as though trying to touch the ceiling. Remain in this position while mentally counting five at a slow tempo. Release the hands and bring them back to the sides slowly, while exhaling the breath as through an imaginary pipe stem.

Exercise No. 2. Place right foot slightly in advance of the left. Exhale all the breath possible. Bend upper part of body forward until you touch the finger tips. Straighten slowly to an erect position.

The Singer's Etude

Edited for August by Well-Known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

The Voice as Related to Health Culture

By Stanley F. Widener

tion, while taking a full breath through the nose, the arms being raised above the head at the same time. Clasp the hands, turn to the left as far as possible, without moving the feet; then to the right, holding the breath all the while. Turn to the front, release the hands, and bring them down to the sides, exhale slowly during this last movement of the hands.

Exercise No. 3. Feet close together, knees pressed firmly back, hands gently gripping the sides. Inhale deeply. Bend forward toward the knee, keeping the knees rigid. Rise to erect position, turn to the left, then to the right, then backward as far as possible without moving the feet. Resume erect position, and exhale slowly through the closed lips.

Proper breathing is a thorough cleansing process for the interior of the body. It cleanses the air that remains in the lungs after each respiration; it dispatches the blood through the whole body, which, like all poisonous gases, and carries them back to the lungs to be emitted with expiration. By holding the breath, as directed in these exercises, we prolong this process, and free the body of more impurities, while at the same time developing the muscles of the diaphragm.

This article has no purpose in advocating chest labor in singing. No one can

control breath and turn it all into tone if the lungs are inflated to capacity. The diaphragm and the muscles of the lower ribs are the chief agents in breathing quietly and deeply, and under no circumstances should there be any heaving of the upper chest or shoulders.

A relaxation exercise, a condition of absence of tightness, and must not be confused with looseness. The body should remain passive to the natural acts of inhaling and exhaling in the act of singing, to obtain a perfect freedom of vocal expression. The student should also remember that retention of breath is not accomplished properly, at least for the vocalist, by closing the vent in the larynx but simply by the action of the diaphragm and rib muscles. The throat must be kept lax and open.

In conclusion, there is no objection to any plan for the development of a beautiful voice. If there had been only one way, it would have been discovered long ago, but the knowledge of vocal science seems to be ever broadening. Certainly, however, too little attention is given to body-building. Careful dieting is essential, but sufficient oxygen developed through diaphragmatic breathing, exercise of the stomach muscles, keeps the internal organs in place and gives virile tone to the entire system.

The Vowel's the Thing

By Charles Tamme

Atz, singing is based on the word; and the singer's notes are sustained on the vowels of the word sung.

With this at the center of thought, assuredly singers cannot give too much attention to their vowels. Indeed, vowels should be cultivated with greater energy and persistence than any other phase in the mechanics of singing. The singer who knows his vowels has gone a long way on the road to success.

The study of vowels is by no means without complications, for there are various points of view from which they must be understood.

The vowel sounds are fifteen. A singer should train himself to recognize each of these, no matter how it may appear from a graphic standpoint. The "o" in "hot," for example, is really the vowel sound "uh" and never should be sung otherwise.

The table of vowels would read:
a as in grape
a as in fat
a as in father
a as in sleek
e as in fresh
e as in fool
e as in fuss
aw as in law
o as in old
o as in fur (German)

ō as in schön (German)
an as in wander (anticipated n)
an as in don't (anticipated n)
un as in lunch (anticipated n)
an as in thanks (anticipated n)

When the vocalist has mastered these sounds, that is, when he has learned to sing each purely, with clarity and resonance, and with the maximum freedom, he should apply this knowledge in all his singing. To this end, the old *maestri* of Italy composed a form of music known in the profession as the *vocalise*, which is a composition to be sung on the vowel sounds. The *maestri* would propound various technical phases of the art of singing, which were then carried into execution by the singer in the various *vocalises*. In this way, unlimited attention was centered upon the vowel sound, the basis of all song.

Every vowel in every syllable of every word, long or short, should be clear in the mind of the singer, with regard to its exact pronunciation, as well as to the correct method for obtaining this pronunciation. For the vowel cannot possibly ring clear and true to the hearer if the conception of it is not clear and true in the mind of the singer.

When a note is sounded, the singer's whole attention should be focused on the vowel. Is the vowel sound true, is it free,

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is it resonant? If not, the interference which prevents these conditions should be studied and eliminated.

There should be no vague groping for tone quality; tone quality will take care of itself if the vowel is right. As a matter of fact, it is the vowel which is colored, not the tone, as is sometimes erroneously supposed.

When more than one note is sung, the singer should be sure that there is a pure vowel sound for each note, pronounced as perfectly as he knows how.

In scale work, arpeggios and runs, the great secret of clean cut work lies in the simple formula of bestowing a definite vowel sound on each note. No matter how quick the scale, how ephemeral the run, the art of singing requires this detail of attention with regard to the vowel sound. Without it, uneven, blurred, poor work is the result.

Again, in the matter of pitch—high notes, especially—the vowel's the thing. For the pitch mechanism is entirely outside the singer's direct control, and attention to it too often produces unfortunate results. But intelligent attention to the vowel on high notes is a valuable secret for singers to learn. Any note in the vocal range is easy to produce, once a singer learns to pronounce the vowel on which it is sung with care and precision, and to apply that knowledge to the high notes.

If the singer will but learn that the vowel is the answer to many of the mechanical as well as technical difficulties in his art, he will have made a great step forward.

Some Fundamental Principles of Voice Production

By Dr. Floyd S. Muckey

The American Society of Singing Teachers

From the Standpoint of the Listener:

I. Sound is a sensation produced through the organ of hearing by means of air waves.

II. Pitch is that characteristic of the sensation of sound which depends upon the rate at which the air-waves strike the ear drum.

III. Volume is that characteristic of the sensation of sound which depends upon the extent of motion of the ear drum.

IV. Quality is that characteristic of the sensation of sound which depends upon the manner of motion of the ear drum.

From the Standpoint of the Producer:

V. The voice is sound or air-waves. Vocal Tone is always complex, being composed of several tones (fundamental and over-tones), varying in pitch and intensity.

VI. Sound, air-wave, or voice production cannot be the use of a mechanism which has three essential elements:

1. A vibrator, which is set in motion by impact of breath against the vocal cords and establishes the air-wave.

2. A pitch mechanism to determine the rate at which the air-waves are originated.

3. A resonance mechanism to reinforce the air-waves established at the vibrator.

VII. In the voice mechanism the vocal cords serve as vibrator; the cartilages and muscles of the larynx form the pitch mechanism; and the cavities of the pharynx, mouth and nose, the resonance mechanism.

VIII. Pitch of the voice is determined by the length, weight and tension of the vibrating portion of the vocal cords.

IX. Volume of voice depends upon the extent of vibration of the vocal cords which is caused by breath pressure, and upon resonance.

THE ETUDE

X. Quality of voice depends upon the vibration of the vocal cords as a whole and in segments, and upon resonance.

XI. Vocal resonance, which is an important factor in voice production, is due to the sympathetic vibration of the air in the resonance cavities.

XII. Correct voice production, or that action of the mechanism which produces perfect vocal tone, includes the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance space. This action, under the influence of the properly controlled breath, produces the voice for which Nature intended this particular mechanism.

XIII. Any muscular contraction which prevents the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance space, is termed an interference.

Singing Out of One's Compass

ONE of the greatest dangers of the young student is trying to sing out of his natural compass. A contralto tries to become a mezzo-soprano, a mezzo tries to become a dramatic soprano, a baritone is only satisfied with tenor roles. As a result, the larynx is strained and the blood vessels in the vocal cords become distended and congested.

Of course, we all know that high notes are many times demanding, that the singer has the "big top note," and naturally we want them to rise; but, if this is obtained at the expense of singing out of one's register, the life of the voice is sure to be of short duration.

The teacher and student, therefore, should pay strict attention to the middle range, for the importance of these fundamental tones is overestimated. They are the foundation upon which the whole vocal structure is built, and the effect of their proper use can be traced to the basic registers. Trust to the true principles of voice production, that is, to automatic breath control and a passive throat, and allow your voice to work naturally. If you intend you for a soprano you will sing soprano, and you will never mind what you will sing, you will never be anything else. Santley, the most distinguished English baritone of his day, was tried to make himself a tenor, but was never given a consideration by the public. Finally, some teacher told him that he was a baritone, taught him in that style, and he became a world-renowned *baritone*, and he became a world-renowned artist.

I used to consider that all arias and songs should be sung in their original keys; and it took me some years to get that thought out of my mind, to realize that if one desired to deliver a message it must be sung within the compass of the singer, otherwise the message was never more than half delivered.—*Musie*.

American Traditions

"Massachusetts boasted an amateur singing Society for years before the first choir of the kind came into existence in Europe (the Sing Akademie of Berlin) founded in 1791, and there were about six Societies in Germany when the Handel and Haydn Society of Boston was organized in 1815."

"Faust History"

GOUNOD, at the outset, received \$200,000 from the publishing rights of his "Faust" score, and he stipulated for a fee of \$100 for every performance in Paris, a fee which continues to be paid to his descendants. Recognizing the number of performances already given in France, and they run to thousands, and considering the amounts demanded in Great Britain, America, Italy, Germany, and elsewhere, it is estimated that about

\$300,000 had been paid to the composer and his family, which may be regarded as quite a satisfactory return for what he had given to the world.

Gounod was hardly in Paris in 1863 for the production of "Faust," which was first heard at Her Majesty's Theater, Colonel Malet, the manager, thought so little of it that he insisted on a substantial contribution toward the stage expenses.—*London Daily Mail*.

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Public School Music Department

(Continued from page 570)

peculiarities of human nature but the fact remains that the life at the summer school is a study in itself.

Let us analyze a possible day at a summer music school. After breakfast, and a short period of recreation, a short chapel service is held in which the whole student body participates in singing devotional and school songs. The first period may be devoted to theory and harmony classes, or classes in choral conducting. The next period may be taken up with school music methods classes of all kinds.

After this intensive work a period may be held wherein the whole school comes together for lectures in music appreciation, their favorite topics. This period is followed by various classes where practice teaching with the use of small groups of children is carried on.

The morning session may close with the school chorus period, when the entire student body meets some noted conductor for an inspirational study of the choral works of the masters. During the time that all of the methods classes have been carried on certain students have been studying voice and instrumental playing individually and in classes with special teachers. These students may be post-graduates or those particularly interested in obtaining a technical knowledge of the instruments of the orchestra. These are the so-called special students.

The Afternoon

AFTER LUNCHEON and a period of recreation, a period of general methods is presented to the entire student body. Noted music educators may discuss important developments in school music; and the members of the faculty may present the results of their subjects. In this way the students get an insight or a cross-section of the work carried on in all of the methods classes. The next period may be devoted to sight singing in graded classes. The third afternoon period may be given over to educational psychology and special methods. Then comes a period for orchestration, orchestra methods and piano methods in presenting violin and piano methods. The day's work may end with the school orchestra rehearsal.

This makes a full day, but we must remember that no student takes all of these courses. Many students find time to rest and others enjoy the outdoor life afforded. The social life of the session is emphasized by the fact that the entire student body meets often during the day. As the day's work progresses, the social life of the session is emphasized by the fact that the entire student body meets often during the day.

Many students find time to rest and others enjoy the outdoor life afforded. The social life of the session is emphasized by the fact that the entire student body meets often during the day. As the day's work progresses, the social life of the session is emphasized by the fact that the entire student body meets often during the day.

Many school superintendents visit these summer schools in order to secure teachers to fill teaching vacancies. The student who is willing and capable receives ready recognition, and the teachers and officers of the school have many inquiries for the services of the outstanding pupils in their classes. School boards recognize the peculiar value of attendance at these summer schools and often defer the entire expenses of their teachers who elect to go to summer school. Further, certain communities raise the salaries of teachers who attend

the summer schools. There are many incentives beside these to attend.

Beside the possibility of attending summer school regularly, there is the need of considering the advancement of the avocational interests of the supervisor. Every one should have a "hobby." For the music supervisor it should be some outdoor pursuit. Getting back to nature is getting close to the source of inspiration in art. I know of a number of music supervisors who are successful gardeners. Many are fond of "hikes" and camp life. The great out-of-doors should have a call for all of us.

Travel enriches our background, and it is possible to so arrange an itinerary of summer travel as to cover the visiting of musical points of interest. The summer music schools and music centers may be visited. By traveling in the summer, an opportunity is afforded to hear opera and symphony orchestra concerts. Some of the large cities carry on a full summer season of out-door opera. Practically all of the larger cities have symphony orchestras which present fine programs daily.

The supervisor naturally counts on the summer time as the time in which he can read articles on school music. A liberal education can be obtained by this method of self-help. Many issues of music magazines have accumulated during the regular school year, and it is imperative that these valuable contributions be read and analyzed for future stock-in-trade. The educational magazines should not be overlooked if one is to maintain contact with the place of school music in the trend of modern education. And then there are many works on music and general education which cannot be overlooked. To offset this (heavier reading) the supervisor should endeavor to keep pace with the best of fiction.

Keep up Technique

BESIDES THE reading of literature concerning his field, the supervisor turns with enthusiasm to technical practice of his chosen instrument. This often proves to be a real diversion. The busy teacher does not have time to practice during the regular season, the sum total of actual playing is often small, and so there is real recreation in piano, organ, violin and vocal practice. Much material should be examined and read in order to make a suitable selection of the music programs for the coming season. Orchestra music should be selected and studied. Certain instrumental parts may need revision or rearrangement. Operettas should be read and selected. Time should be given to the examination of chorus and glee club material.

The local phonograph shop will gladly turn over a library of records for the supervisor's inspection. The piano store will welcome an inspection and hearing of the educational piano recordings. The need for a detailed planning of the courses in music appreciation is obvious; and this preparation should fill many enjoyable hours of the enthusiastic supervisor's time.

I do not want to give the impression that the supervisor's summer should be filled with a "hobby" of various kinds. Much of the reading and planning can be done while one is away on a vacation. One of the greatest problems that faces the educational and social world today is the question of the proper use of leisure. A consistent of looking back on a summer filled with quiet study, travel and recreation is well worth the time spent in its planning.



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The advance of publication offers are withdrawn on the following works:
How to Play the Piano—Hambourg.
How to Sing—Tetrazzini.
Technic for Beginners—Risher.
Two and Twenty Little Studies for the Pianoforte—Crann.

This withdrawal notice cancels the old advance of publication prices at which these works have been offered, and after August 1st, they are offered at prices that are reasonable to the buyer and fairly profitable to the publishers.

The advance of publication prices are made low for the advertising value in introducing works in this manner and as thousands of our patrons know, all advance of publication subscribers receive excellent value for their money.

Technic for Beginners, by Anna Prissella Risher, which is being withdrawn this month is now priced at 75 cents a copy.

This is the first book of regular daily finger exercises and is a preparatory work to *Hanon or Pischner*.

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How to Sing, by Luisa Tetrazzini, Madam Tetrazzini gives in this book much of value to the teacher and student of singing. It not only makes interesting and instructive reading, but it is valuable to have at hand for frequent reference. The price of this book is \$2.00 a copy.

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Club Corner

DEAR JUNIOR ETUDE: Several of my friends have formed a club and in it we have organized a "Toy Symphony Orchestra." We have arranged to play pieces out of *The Etude* for it. I take lessons from a very fine teacher and intend to become a musician.
From your friend,
DOLGER ARNABE,
New Jersey.

DEAR JUNIOR ETUDE: I read in the JUNIOR ETUDE about some girls who had a music club, so I thought I would tell you about ours. We meet every month and have dues of five cents. We have a short program of piano solos and duets. After the program we have refreshments.
From your friend,
VIVIAN ANDERSON (Age 11),
Michigan.

DEAR JUNIOR ETUDE: We have a little music club which meets every Friday afternoon. We have some small music printers and from them we learn many musical terms. Sometimes we have contests in writing and we are awarded cards having a picture of some composer and his birthplace.
From your friend,
BILLY HENNER (Age 11),
Michigan.

"How I Shall Play"

By Rena Idella Carver

I SHALL play my chords so big, Folks in China 'most can hear. Broad and deep like chestnut trees; Proof of relaxation, dear.

I shall play arpeggios, too, Sweeping furiously along, Just like crimson flying leaves, Tossing with the wind's wild song.

I shall play my scales so swift, Clear and neat with no mistake; Even the scintillating with envy turn, As their flying trips they make.

I shall play my finger-work— Each tone round and full and free— Exercise and trill shall be, Just like apples from the tree.

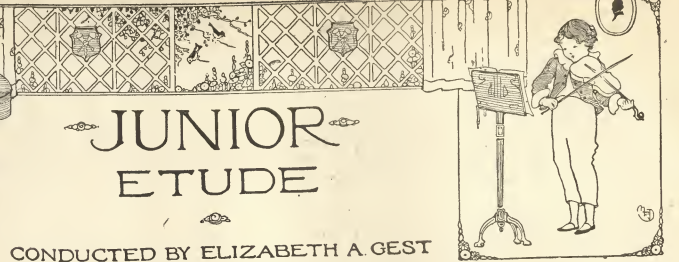
I shall play some octaves rare, Balanced sweetly, clean and true, Imitating branches, leaves, Founding when the wind blows through.

I shall play all the studies, too, With such speed and cleverness, Such endurance; rival be Of the birds in gracefulness.

I shall play my pieces new, Rhythm like the swaying grain, So the spirit all may catch, And the joy cannot restrain.

I shall play all my review, Delicate as Autumn haze; Mellow, luscious, ripe and rich; Glowing as the Autumn days.

This is how I'll surely play, If I really do good my work, Just as teacher tells me to, And ne'er a day my practice shirk.



A Trip Through Musicland

By Constance McGlinchey

ATTO trips are, of course, enjoyed most in the summer time. Even then they mean real pleasure only if the car is in perfect condition, the roads good, and the weather fine.

But there is one trip that can be enjoyed at any season of the year and in any kind of weather. Everybody does not know about it, but it is very popular with those who do!

There is one thing necessary before starting, and that is that anybody who wants to come with us must love music with his whole heart, and soul and mind—more than anything else in the whole wide world!

The necessary equipment for the trip is: ten good, strong, healthy fingers; two good feet—obedient to the ears (right foot not too heavy); one quick, intelligent mind; two keen, critical, and very discriminating ears; a good sense of color; a fine sense of proportion; not forgetting a lot in the sense known as "common"—which is, in reality, anything else!—and oh! we must be sure we have plenty of Ambition Gas.

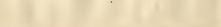
Now let's start! We go first to Application Square. It is quite famous, so that if we should get lost, any policeman (and there are extra ones on this street) would gladly direct us. There is no danger, though, if we just follow Will Power Street straight. It is in the center of the City of Talent, and very easily reached from any of the nearby suburbs—Much, Very Much, Quite-a-Lot, Unusual, Little Talent, and Great Talent.

From Application Square we take Staff Road, a very popular thoroughfare. It has a new kind of roadbed, to which we must become accustomed. Also, this road is marked differently from the rest of the trip will be easier.

So far, we have been going through Natural country; but presently, we shall be in the section known as "The Keys"—famous for its beauty the year round; rich in color, with infinite variety in the shades of its shrubbery and flowers. We must stop here for some more Ambition, too.

(To be Concluded Next Month)

DEAR JUNIOR ETUDE: Will you please tell me the meaning of this sign? R. V. New Jersey.
Ans. The sign is called a "turn" in music. It is played as follows:



is marked differently from some; that is, by lines and spaces. This is confusing at first, but very easy, once mastered. If, in addition, we notice the clef guide-posts all along, and always make sure just where we are, we cannot get lost.

What is that street on the left? Oh, "Notes and Rests Road." We'll go in there! What a beautiful road! And what lovely sounds are those that come to our ears? They must be the birds in the trees! We shall see lots of them on our journey.

Suddenly, as we drive along, we see a small parking space off to the side, and a big white sign over it reads—"Rest." There is an officer here who makes us stop, with some other cars. While we stop, cars coming from the other direction pass. Of course, they have to "rest" sometimes, too. There is a beautiful view from here, and how still everything is! It IS "rest"-ful, isn't it? The officer is motioning us to go on, now; you see, we cannot stop too long, or we should not be "in time." As we continue, we discover that there are a number of these "rest" places on this road.

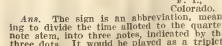
The speed laws must be very carefully watched in this section. All through "The Waltzes," it is 3/4; in Marchville, 4/4; some towns allow 6/8, others only 2/4. We must pay very strict attention to these, or we shall get a summons from the patrolling officer, Mr. Time.

All this country that we have just been through, was the Beginning Hill Section. Now we must drive up the hill itself, which is very steep and quite rough. But we can make it all right if we just have on plenty of power. There have been serious accidents here—many caused by carelessness. We cannot go too carefully up this hill. If we take the necessary precautions here, all the rest of the trip will be easier.

So far, we have been going through Natural country; but presently, we shall be in the section known as "The Keys"—famous for its beauty the year round; rich in color, with infinite variety in the shades of its shrubbery and flowers. We must stop here for some more Ambition, too.

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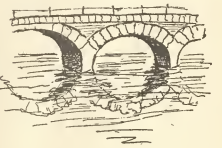
Some editions of Paderewski's *Minuet* divide the time allotted to the quarter note into three parts, indicated by the three dots. It would be played as a triplet.

Finishing Touches

By Marion Benson Matthews

LOU finished with a magnificent flourish, the piece she had been playing for the family's enjoyment, and hepped up from the piano bench.

Mother glanced at her keenly. "I used to play that piece, years ago," she remarked, "and it seems to me you have left out a good many bar notes." "Oh, I may have left out a few, but it really doesn't make much difference," said Lou, with a little pout. "It sounds just as pretty, and most people wouldn't know anything had been left out at all!" "Ho, ho!" laughed Harry. "That's like a civil engineer saying, 'Never mind if I don't make my calculations quite exact; the bridge will look just as pretty, and



most people won't know it hasn't a firm foundation!" And so it was that some of them, not only those poor souls who went down with it when it finally collapsed.

"It's not the same thing," declared Lou. "Making a bridge sound and safe is much more important. It's a matter of life and death. Leaving out a few notes isn't going to endanger anyone's life!"

"Let's use this comparison, then," suggested Ruth. "Suppose Mother made you a dress instead of finishing it off carefully, said, 'I can't be bothered with the finishing touches. I will use pins instead of buttons, and pin up the hem instead of stitching it.' When you wore the dress on the street, wouldn't you look ridiculous? Especially if all the pins dropped out!"

Mother and Harry laughed, and even Lou was forced to smile at this picture of herself. Then Mother said, soberly, "Perhaps it isn't a matter of life and death, as you put it. But it is more serious than you think, for this reason: If you allow yourself to become careless and slipshod in your playing, you certainly will become so in everything else you undertake. If you get into the habit of doing little tasks well, you will just as surely do the important ones well. Don't you see?"

"I see, Mother," said Lou, thoughtfully.

SHARP ON F AND SCALE OF D.

THU GOES UNDER—

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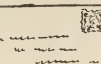
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JUNIOR ETUDE—Continued

The Junior Etude contests will be discontinued during August and September. This month's answers will appear in October.



DEAR JUNIOR ETUDE:

I have been one of your faithful readers for several years and have enjoyed much enjoyment and help from your columns.

My sister and I go to Minneapolis every summer to study music. I take violin and dramatic art and my sister takes piano and voice.

During the winter my sister takes music in our home town and I go to high school and take piano lessons at our home.

I also give piano lessons to several small boys and girls.

From your friend,
IDA THORLEBORG (Age 16),
Wisconsin.

DEAR JUNIOR ETUDE:

I like to read the letters from boys and girls on THE JUNIOR ETUDE page, so I am writing, too.

I am very much interested in music. My father is director of a boys' band, and teaches orchestra and band instruments. My mother is a piano teacher and gives about forty lessons a week at our home; so I do not get much chance to practice, but am getting along fine. My mother organized a club and we named it the "P. National Club."

From your friend,
ANNETTE BASTIEN (Age 13),
Minnesota.

DEAR JUNIOR ETUDE:

I am one of the many music students that delight in reading your monthly department. This year I am staying at home and practicing at vacation. I like to practice very much in the early morning, when everything is cool and bright. I am studying Liszt's "Liebes Treue," and a song by "Hugues-Liszt." A few weeks ago a man from New York came to the conservatory where I take my lessons and heard a few of us play, so he wanted to give the one who played the best a prize. I played Beethoven's "Mourning Song" and a Liszt concerto with my teacher. I wasn't old enough to receive the prize, but three of our students won. I sure was glad. I have studied piano three years, and I hope some day to be on the concert stage. I have wonderful opportunities, as my music teacher is one of the best pedagogue's in the world. My letter is very long, but I thought perhaps you would like to see what young students are doing with music. I have gotten several of my friends to subscribe to your splendid magazine.

With best wishes,
From your friend,
EVELYN R. FRANKER (Age 13),
Iowa.

DEAR JUNIOR ETUDE:

I never knew of you until five days ago. Our Librarian, Mrs. Kinsch, was kind enough to hunt up some book numbers for me. I take a great deal of interest in music, and I intend to teach music when I am older. I am thirteen years of age and am in the eighth grade. There have been three music memory contests in my school. Miss Hunt picked out three from our school to send to the district contest.

When I was in the fifth grade I went to Rockville, Indiana, with Kathryn Bishop and Percy Peters. We had one "solo." Josephine Bryan.

Then in the seventh grade I, my sister, Kathryn and Percy Peters, went to Rushville with Miss Popper, Ruth grade teacher and Miss Hunt. In 1924, Brookville came to second while Greenwood won. We three represented Franklin County.

We have no piano now, but will have soon. I play mostly without music. Since I have been going to school I never have received anything except "A's" on my report.

I have started a music notebook and it is very interesting and hope some readers will try it.

From your friend,
MARGARET MAAT CORVELLUS,
Indiana.

Evolution of a Prima Donna

MatzeNauer
Ponselle
J. C. C. C.
Garden
Gallit-Curci
Sembrich
Patti

DEAR JUNIOR ETUDE:

My Father, home of THE ETUDE arrived this week and I cannot tell you how much I have enjoyed this music. The article on Chopin were very interesting. While I was studying the piano my father obtained some of the pieces I was practicing on some gramophone records, which helped me quite a bit, and to you, perhaps you remember, about a year ago, when I was at school, I have been learning piano about 7 years, and have always loved it. I have been entering for examinations lately. The one for which I am studying now is Higher Local Grade, Trinity College, London.

Lately I have been practicing some Beethoven, Schumann and Schubert's Impromptus and Nocturne, Nocturne.

When I was at school, I have passed more of my exams, I will be a piano teacher.

From your friend,
DORIS BUCKLEY (17),
Dunelm St., Penzance,
Auckland, New Zealand.

DEAR JUNIOR ETUDE:

I am writing to THE ETUDE for the first time.

I have taken music lessons for five years and am trying for the first time to take at the conservatory this year.

I have to go to North Bay, a city about thirty miles from here, for my lessons. I have to stay there the whole day every Sunday, but I have music so much that I would do anything to have good music lessons. I live in Northern Ontario and would be glad to tell some of the great friends about Canada some time.

From your friend,
MARGARET MAAT (Age 17),
Sturgeon Falls, Ont., Canada,
Ontario, Canada.

N. B. THE JUNIOR ETUDE is always glad to hear about students who really go to some trouble and expense in order to take music lessons. How many other JUNIOR readers would be willing to give up their entire Saturday every week on music lessons? Ask yourself this question, and see if you can answer yes.

DEAR JUNIOR ETUDE:

I am very much encouraged to see my name in the little mention list for June. I shall keep on trying until I see my name published.

I don't know what I would ever do without music. My ambition is to be a music conservatory some time. I love music. I hope some day to be a great artist. I suppose there are a great many girls and boys with the same ambition, but where there's a will, there's a way." I truly believe in that.

My mother plays the piano and we always try our best. We have played a great many of them before an audience, and always get clapped back.

If everybody loved music as much as I do, I think it would be a very merry old world.

From your friend,
GISELETTA READING,
Ohio.

Mary had a little lamb

It's fleece was white as snow,
And everywhere that Mary went,
The lamb was sure to go.

She took it to her lesson once,
And taught it how to sing,
And now, instead of bleating, "Baa"
Well—you should hear the thing.



Thurlow Lincroft

Thurlow Lincroft is well known in the arrangements of Indian melodies, of which "The Waters of Minnie" is an example. He spent the last few months among the Indians for the purpose of collecting these melodies.

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